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BSO

Symphony Spotlight

This is the first in a series of biographical sketches which will focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony.

The John Moors Cabot Endowed Music Directorship

A magna cum laude graduate of Harvard in 1923 and of Oxford in 1925, John Moors Cabot spent forty years in the foreign service, during which time he served in Latin America and Europe and represented the United States as ambassador to Brazil, Columbia, Finland, Poland, and Sweden. Both Ambassador Cabot and his widow Elizabeth Lewis Cabot recognized and enjoyed beauty in a wide variety of art forms. They followed a family tradition of supporting those academic and cultural institutions that would make the finest art available to the whole community. After Mr. Cabot died in 1981, his four children continued this tradition. He asked that his planned bequest to the BSO be put into the endowment and not used for current operating expenses because he wanted to be certain that it would ensure the future of one of the great cultural institutions in his beloved Boston.

Symphony Shop Begins New Season

The Symphony Shop, a project of the Boston Symphony Association of Volunteers, begins the 1987-88 season with a wide array of new and exciting merchandise. Gifts with a BSO or musical motif, umbrellas, tote bags, books, calendars, glasses, toys, ties, recordings, and familiar favorites are just part of the dazzling display. The Symphony Shop now has two locations—in the Huntington Avenue stairwell near the Cohen Annex, and on the first-balcony level near the elevator. The shops are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you with your selections. For merchandise information, please call 267-2692.

In Memoriam

The BSO family was deeply saddened earlier this year by the loss of two longtime Boston Symphony Orchestra members, both of whom died following the close of last year's subscription season.

Andre M. Côme, a trumpet player with the orchestra for thirty years, died unexpectedly last June. Born in Cambridge, Andre was loved and respected for both his character and his musicianship. In addition to his faculty position at the New England Conservatory, he was also a devoted teacher for many years at the Tanglewood Music Center, where a memorial fellowship has been established in his memory.

BSO violist Bernard Kadinoff, who died in August, joined the Orchestra in 1951 under Charles Munch, having previously played in the NBC Symphony Orchestra under the direction of Arturo Toscanini. Bernard was a devoted teacher of viola and chamber music at Boston University and at the Boston University Tanglewood Institute, where a scholarship has been established in his name.

Planned Giving Seminars

Again this season the Boston Symphony Orchestra offers a series of Personal Financial Planning Seminars, to include such topics as gifting to family members, estate planning, and charitable giving in today's tax setting. The programs are presented by John Brown, an internationally-known consultant in the field of deferred giving. Upcoming seminars at Symphony Hall will be held on October 15 and 30. For further information, please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

BSO Guests on WGBH-FM-89.7

BSO Musicologist and Program Annotator Steven Ledbetter will be Ron della Chiesa's guest during the intermissions of the live Boston Symphony broadcasts of October 2, 3, 9 and 10 and will discuss the orchestra's 1987-88 season. BSO Assistant Conductor Carl St. Clair will be Robert J. Lurtsema's guest on *Morning Pro Musica*, Monday, October 26, at 11.

this is a **musical cheer**



May the melody never end.

jordan marsh

this is the place!

The Boston Symphony Association of Volunteers sponsors two different types of supper series during the BSO's winter season. The "Supper Talks" series combines a buffet supper at 6:15 p.m. in the Cohen Annex with an informative talk by a BSO player or other distinguished member of the music community; and a la carte bar opens at 5:30 p.m. The "Supper Concerts" series offers a chamber music performance given by the members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Annex. These events are offered either by subscription or on an individual basis, even if you do not attend that evening's BSO concert. Supper Concerts for the coming months will take place on October 23, 29, and 31, and on November 3, 12, 14, and 17. Supper Talks will take place on October 6, 8, 13, and 15, and on November 19. Single reservations at \$19 are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at 266-1492.

Subscribers to Friday-afternoon BSO concerts have an opportunity to enhance their understanding of symphonic music and to increase their appreciation of the day's concert. Under the sponsorship of the Boston Symphony Association of Volunteers, BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Coordinator Marc Mandel offer a series of ten lectures throughout the season, supplementing their talks about the afternoon's music with carefully chosen recorded excerpts. Friday Previews begin promptly at 12:45 in the Cohen Annex. Concertgoers may purchase sandwiches and drinks in Symphony Hall and bring them to the Cohen Annex, where complimentary bouillon, coffee, tea and sweets are provided. The full series of ten Friday Previews beginning October 9 is available at \$26, or you may choose any five days for \$13. Single previews at \$3 will be available only as the seating of the Cohen Annex permits. For reservations or information, please call the Volunteer Office at 266-1492, ext. 177.

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through October 26 are works from the J. Todd Gallery of Wellesley. Other organizations to be represented during the coming months are the Randall Beck Gallery (October 26-November 23), Concord Art Association (November 23-December 21), and Clarence Kennedy Gallery (December 21-January 18). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further information.

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

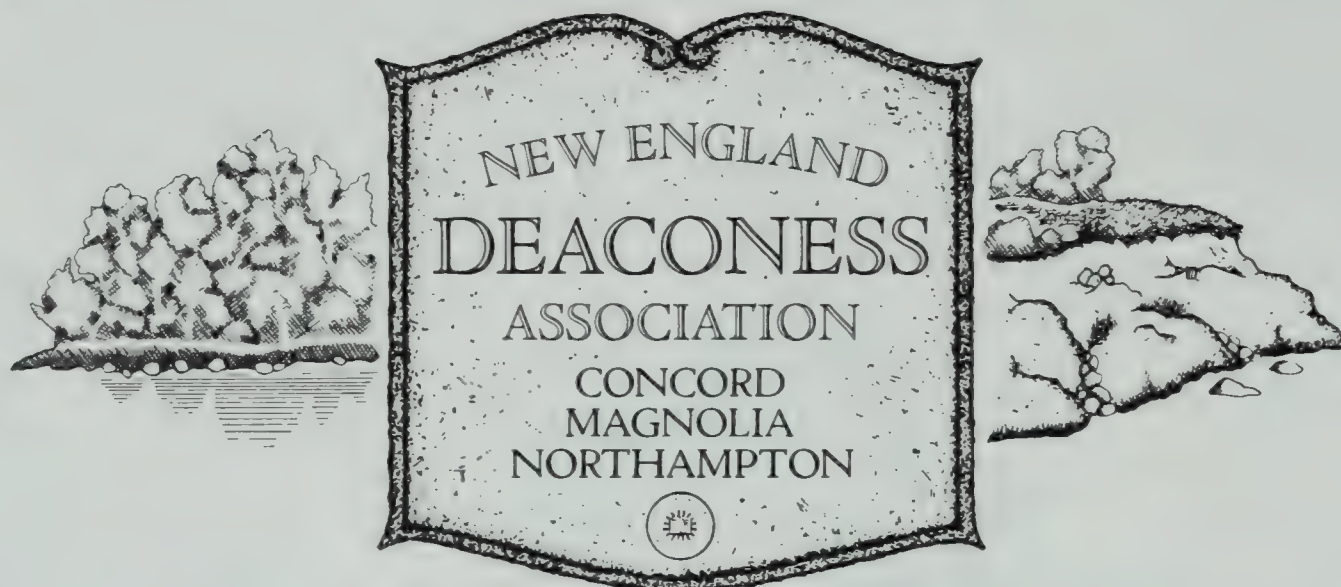
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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MARTINO *The White Island*, for mixed chorus
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 centennial and supported in part by a generous grant
 from the Massachusetts Council on the Arts and
 Humanities)
 The Bell-man
 Upon Time
 His Letanie, to the Holy Spirit
 The goodnesse of his God
 The white Island

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JOHN OLIVER, conductor

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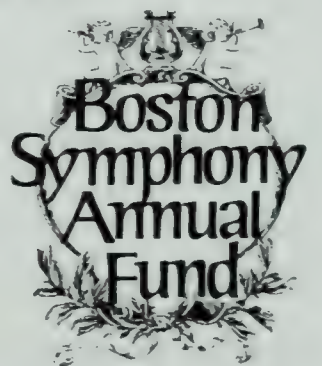
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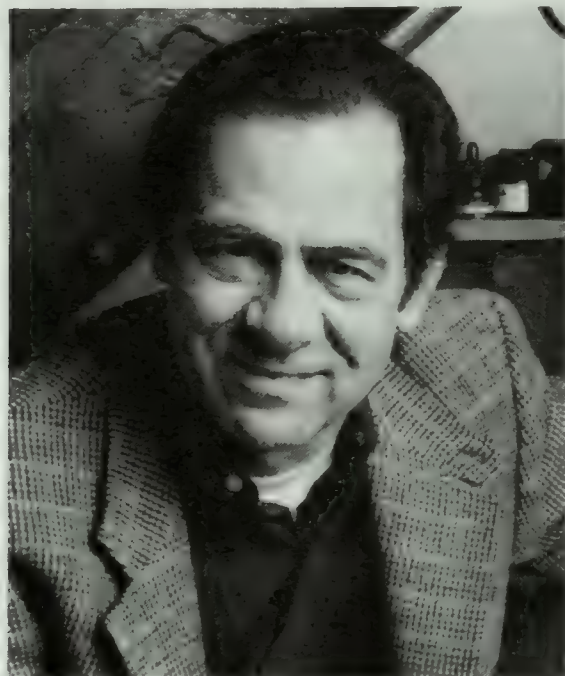
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KEEP GREAT MUSIC ALIVE.

Donald Martino

The White Island, for mixed chorus and chamber orchestra



Donald Martino was born in Plainfield, New Jersey, on May 16, 1931, and lives in Newton, Massachusetts; he is currently Professor of Music at Harvard University. The White Island was one of the twelve new compositions commissioned by the Boston Symphony Orchestra for its centennial, this one intended specifically for the Tanglewood Festival Chorus. The composer selected texts from the seventeenth-century English poet Robert Herrick; his score bears, at its end, the date October 23, 1985, and, at its head, the dedication "To John Oliver and the Tanglewood Festival Chorus." The first performance took place on April 8, 1987, at a Symphony Hall concert under the direction of John Oliver. The score calls for a mixed chorus, gener-

ally in four parts, though both men's and women's parts subdivide at certain points, and an ensemble consisting of flute (doubling piccolo), oboe (doubling English horn), clarinet, contrabass clarinet (extended) and bass clarinet, bassoon, horn, trumpet (doubling flugelhorn), tenor/bass trombone, bass trombone, an elaborate percussion part for two players (five temple blocks, bass drum, two tom-toms, two timbales, two bongo drums, military drum, snare drum, medium and large tam-tams, medium and large cymbals, three timpani, six roto-toms, marimba, four tubular chimes, tuned gong, vibraphone, glockenspiel, and antique cymbal), piano (doubling celesta), and five string parts (two violins, viola, cello, and double bass), for single instruments or a small consort.

Donald Martino's first composition teacher was Ernst Bacon at Syracuse University. In his undergraduate days he was heavily involved with jazz and the music of the Broadway theater as a clarinetist. Even today his music frequently retains reflections, often sublimated, of the harmonic and rhythmic turns of that musical world, and it is filled with indications of his love for the clarinet. During graduate work at Princeton, where he studied with Roger Sessions and Milton Babbitt, he decided to pursue composition as his major activity. Unlike most of the Princeton graduate students in composition, Martino was not yet committed to serial composition; probably the greatest influence on his work at that time was Bartók. But after earning his master's degree, he spent two years in Florence studying with Luigi Dallapiccola, who, though committed to twelve-tone composition, always retained the typically Italian concern for a lyrical vocal quality in the melodic line, however complex.

Martino, too, boasts an Italian heritage, and combines Italian characteristics of expressive singing and a sense of the theatrical, even in works designed purely for concert use. During his studies with Dallapiccola he turned to twelve-tone music, but, like his teacher, even in his most exacting music, a sense of line emerges out of the richly detailed writing. This is certainly true of *The White Island*, where the chorus projects the core expressive element surrounded by elaborate figuration and commentary from the instruments.

Commissioned by the Boston Symphony Orchestra for its centennial and intended for the Tanglewood Festival Chorus, *The White Island* took its impetus from two earlier choral works performed and recorded by Boston ensembles. The first of these was a series of unaccompanied choral works published as *Seven Pious Pieces*, composed as a kind of "penitence" on Sundays, one each week, while Martino was

working on a very secular work, *Augenmusik*, “a Mixed Mediocritique for actress, danseuse, or uninhibited female percussionist” and tape. The choral pieces were designed to serve a practical function, as anthems that might be within the capabilities of a good church choir. Martino had discovered the poet accidentally while looking over some music by his teacher Ernst Bacon; one of the pieces was a setting of Herrick’s “The Soule,” a poem that appealed to him immediately.

Robert Herrick (1591-1674), the greatest of the English Cavalier poets, is best known to students of English literature for the simplicity and sensuousness of lyrics like “Upon Julia’s Clothes” or “Corinna’s Going a-Maying.” These love lyrics are found in many anthologies, but the religious poetry is much less familiar. Martino was so attracted by “The Soule” that he looked up more of Herrick’s religious works and found much that moved him to composition, first in the unaccompanied anthems. Some remaining Herrick texts continued to attract him, but he did not yet know how he would set them. Thus, when he received the commission from the Boston Symphony Orchestra for a choral piece, Martino thought immediately of Herrick.

Two of the remaining poems formed the starting point for this contemplation of the inevitability of death and of the poet’s coming to grips with that fact. In particular, “His Letanie, to the Holy Spirit,” which is now the third movement, had been in Martino’s mind for some time. When he came across “The White Island,” he knew that it had to be the final movement of his new work, but for a long time he thought of the litany as the opening, beginning with a rush of abject pleas for deliverance. He sought texts that would motivate the transition from the mood of the first movement to that of the last. After much consideration, Martino realized that the litany should be the centerpiece, for it would allow the prayer embedded in each stanza to provide the motivation.

The final arrangement of the poems offers varying views of time as the poet contemplates his own mortality and comes to terms with it. Martino’s setting reflects these central issues of existence in a dramatic way, involving evocative sonority and musical symbolism. The chorus remains the focus of attention throughout; the chorus part is conceived in broad strokes, while the orchestra provides support, commentary, and occasional contrast. The vocal lines are generally legato and expressive, though certain dramatic outbursts (especially at the beginning of the fourth movement) are almost violent in their wide leaps. Also drawn from the Italian tradition, perhaps (one thinks of the Renaissance madrigal, where the technique was highly developed), is the frequent use of “word-painting” devices to translate individual words or images into musical equivalents.

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As with the source of texts, the musical style of *The White Island* goes back to the *Seven Pious Pieces* (1972) and involves a procedure that can be described as making twelve-tone music sound tonal. The “tonal” elements come from arranging the twelve notes of the basic set in such a way that they include segments of “traditional” scales, and from these the composer can, when he chooses, create a musical surface that sounds very tonal. Martino elaborated the technique in his *Paradiso Choruses* (1974), composed for the twentieth anniversary of Lorna Cooke deVaron’s work as director of the choral program at the New England Conservatory. Here, as Martino explained in an interview, the “three-ness” of Dante’s *Divine Comedy* had an effect on the choice of tonal centers.

Here you had the Dante *terza rima*, everything was in triplets representing the holy number, the Trinity, and so forth. All that is infused in the poetry, with the notion of the universe divided into three parts—Hell, Purgatory, and Heaven. I came up with what I called a “universe chain,” which you can generate from the first six notes of a particular twelve-tone set. The three transpositions that were important to me were E major, C major, and A-flat, derived from just six notes. In the *Paradiso Choruses*, I associated E major, that extremely bright and exciting key, with heaven. And I associated A-flat with earth or purgatory, which I’ve come to think of as synonymous pretty much. That left C for hell—no way you can get around it. I’m not sure I would have *picked* C for hell, but it fit the plan. And certainly E major is an exquisite heaven key . . . That same universe chain gets reused in *The White Island*. It’s exactly the same thing. You could call this the “little Paradiso,” I suppose.

The three transpositions that lie at the heart of *The White Island* are based on six pitches, consisting of three pairs of semitones: D-sharp and E, G and G-sharp, B and C. From these it is possible to produce the triads of E major or minor, A-flat major or minor, and C major or minor (remember that G-sharp is the same as A-flat, D-sharp the same as E-flat, and B the same as C-flat) for a symbolic and musical reference to the realms of Heaven, Purgatory, and Hell:

Example 1



Moreover it is possible to move from one realm to another simply by changing a single note to a different one from the same sub-set.

Another arrangement, used both melodically and harmonically in many parts of the work, divides the set into three groups of four notes, in which each group represents the pitches traditionally identified as *do*, *re*, *fa*, *sol* in the keys of E, A-flat, and C:

Example 2



Again the arrangement provides a structural framework for the ear and at the same time reflects the symbolic elements of the text. It allows the composer to move through a wide expressive range from near-hysterical terror to mystical tranquility.

The orchestration is conceived for a chamber orchestra, with one instrument on a part. This explains in part the extensive use of bass and contrabass clarinet and the

trombones, which, along with the piano, reinforce the bass line that might otherwise be restricted to a single double bass in the strings. The work can also be performed with a larger ensemble, as will be the case here; the composer prefers that option when it is possible.

"The Bell-man" opens with a brief shimmering on high E, but the brightness is soon undercut as the trombones begin a funeral march centered around C. Time passes inexorably, marked by sharply dotted rhythms summoning all humanity to "the gen'ral Session," the last judgment. The mood and rhythm of the funeral march dominate throughout the movement.

The measured pace of the funeral march suddenly turns into a steady rapid ticking of the clock, as the poet becomes aware of time racing on, unstoppable. "Upon Time" moves in a steady eighth-note ostinato (over which other patterns are sometimes superimposed) as the singers try to catch Time, to make him stop. Martino says that, in composing this movement, he had the image of a fly buzzing all around, ceaselessly annoying, but uncatchable—and, indeed, at the end, "away he flew."

The central text, "His Letanie, to the Holy Spirit," attracted Martino both for its intrinsic dramatic quality and the fact that it had twelve stanzas (which makes it "a natural" for a twelve-tone composer). At the same time, its very length and the repetitious character of the litany make it a dangerous text to set. But the composer loved the grisly quality of the poem and the wonderful touches of irony (the poet, seeing himself lying on his deathbed, imagines the doctor who "... sees No one hope, but of his Fees"!). By putting the litany in the central position instead of first, as originally intended, Martino makes the prayer "Sweet Spirit comfort me!" begin the psychological and emotional change that will lead to the tranquility of the finale.

This happens over a long and complicated course, which begins with something of a surprise: the words of the litany are not sung, but, rather, spoken in unison by the

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THE WHITE ISLAND

1

The Bell-man.

Along the dark, and silent night,
with my Lantern, and my Light,
And the tinkling of my Bell,
Thus I walk, and this I tell:
Death and dreadfulness call on,
To the gen'rall Session;
To whose dismall Barre, we there
All accompts must come to cleere:
Scores of sins w'ave made here many,
Wip't out few, (God knowes) if any.
Rise ye Debtors then, and fall
To make paiment, while I call.
Ponder this, when I am gone;
By the clock 'tis almost *One*.

2

Upon Time.

Time was upon
The wing, to flie away;
And I cal'd on
Him but a while to stay;
But he'd be gone,
For ought that I could say.
He held out then,
A Writing, as he went;
And askt me, when
False man would be content
To pay agen,
What God and Nature lent.
An houre-glasse,
In which were sands but few,
As he did passe,
He shew'd, and told me too,
Mine end near was,
And so away he flew.



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His Letanie, to the Holy Spirit.

In the houre of my distresse,
 When temptations me oppresse,
 And when I my sins confesse,
 Sweet Spirit comfort me!

When I lie within my bed,
 Sick in heart, and sick in head,
 And with doubts discomforted,
 Sweet Spirit comfort me!

When the house doth sigh and weep,
 And the world is drown'd in sleep,
 Yet mine eyes the watch do keep;
 Sweet Spirit comfort me!

When the artless Doctor sees
 No one hope, but of his Fees,
 And his skill runs on the lees;
 Sweet Spirit comfort me!

When his Potion and his Pill,
 His, or none, or little skill,
 Meet for nothing, but to kill;
 Sweet Spirit comfort me!

When the passing-bell doth tole,
 And the Furies in a shole
 Come to fright a parting soule;
 Sweet Spirit comfort me!

When the tapers now burne blew,
 And the comforters are few,
 And that number more then true;
 Sweet Spirit comfort me!

When the Priest his last hath praid,
 And I nod to what is said,
 'Cause my speech is now decaid;
 Sweet Spirit comfort me!

When (God knowes) I'm tost about,
 Either with despaire, or doubt;
 Yet before the glasse be out,
 Sweet Spirit comfort me!

When the Tempter me pursu'th
 With the sins of all my youth,
 And halfe damns me with untruth;
 Sweet Spirit comfort me!

When the flames and hellish cries
 Fright mine eares and fright mine eyes,
 And all terrors me surprize;
 Sweet Spirit comfort me!

When the Judgment is reveal'd,
 And that open'd which was seal'd,
 When to Thee I have appeal'd;
 Sweet Spirit comfort me!

The goodnesse of his God.

When Winds and Seas do rage,
 And threaten to undo me,
 Thou dost their wrath asswage,
 If I but call unto Thee.

A mighty storm last night
 Did seek my soule to swallow,
 But by the peep of light
 A gentle calme did follow.

What need I then despaire,
 Though ill stand round about me;
 Since mischiefs neither dare
 To bark, or bite, without Thee?

The white Island: or place of the Blest.

In this worlde (the *Isle of Dreames*)
 While we sit by sorrowes streames,
 Teares and terrors are our theames
 Reciting:

But when once from hence we flie,
 More and more approaching nigh
 Unto young Eternitie
 Uniting:

In that *whiter Island*, where
 Things are evermore sincere;
 Candor here, and lustre there
 Delighting:

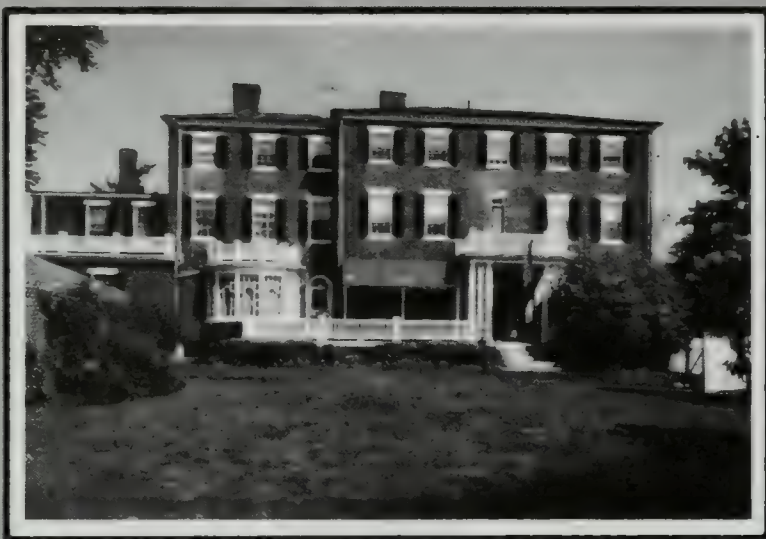
There no monstrous fancies shall
 Out of hell an horreur call,
 To create (or cause at all)
 Affrighting.

There in calm and cooling sleep
 We our eyes shall never steep;
 But eternal watch shall keep,
 Attending

Pleasures, such as shall pursue
 Me immortaliz'd, and you;
 And fresh joyes, as never too
 Have ending.

—Robert Herrick

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Gustav Mahler

Symphony No. 1 in D



Gustav Mahler was born at Kalische (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using material going back to the 1870s. He revised the score extensively on several occasions; the second, and last, edition published during Mahler's lifetime was dated 1906. Mahler himself conducted the first performance of the work, then in five movements and called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on November 20, 1889. At a New York Philharmonic concert on December 16, 1909 he introduced the work to the United States in its final

four-movement form, having dropped the original second movement (the so-called "Blumine" movement; see below) after a June 1894 performance in Weimar. Pierre Monteux conducted the first Boston Symphony performances—in fact the first in Boston—on November 23 and 24, 1923 (the Boston Symphony had already performed the Fifth Symphony under Wilhelm Gericke in 1906 and the Second under Karl Muck in 1918). Other Boston Symphony performances of the four-movement Mahler First have been given by Dimitri Mitropoulos, Richard Burgin, William Steinberg, Erich Leinsdorf, Eugene Ormandy, Bernard Haitink, Klaus Tennstedt, and Hiroshi Wakasugi. Adam Fischer led the most recent subscription performances in March 1984; Seiji Ozawa led the most recent Tanglewood performance this past August. A five-movement version including "Blumine" was given by Seiji Ozawa in April 1974 and then again during the 1977-78 season, as well as by Kenneth Schermerhorn at Tanglewood in 1974. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), bass drum, cymbals, triangle, tam-tam, harp, and strings.

Once, contemplating the failures of sympathy and understanding with which his First Symphony met at most of its early performances, Mahler lamented that while Beethoven had been able to start as a sort of modified Haydn and Mozart, and Wagner as Weber and Meyerbeer, he himself had the misfortune to be Gustav Mahler from the outset. He composed this symphony, surely the most original First in the literature, in high hopes of being understood, even imagining that it might earn him enough money so that he could abandon his rapidly expanding career as a conductor—a luxury that life would in fact never allow him. But he enjoyed public success with the work only in Prague in 1898 and in Amsterdam five years later. The Viennese audience in 1900, musically reactionary, and anti-Semitic to boot, was singularly vile in its behavior, and even Mahler's future wife, Alma Schindler, whose devotion to The Cause would later sometimes dominate a concern for truth, fled that concert in anger and disgust. One critic suggested that the work might have been meant as a parody of a symphony: no wonder that Mahler, completing his Fourth Symphony that year, felt driven to marking its finale "*Durchaus ohne Parodie!*" ("With no trace of parody!").

The work even puzzled its own composer. No other piece of Mahler's has so complicated a history and about no other did he change his mind so often and over so

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long a period. He changed the total concept by cancelling a whole movement, he made striking alterations in compositional and orchestral detail, and for some time he was unsure whether he was offering a symphonic poem, a program symphony, or just a symphony. Let us begin there.

At the Budapest premiere the work appeared as a “symphonic poem” whose two parts consisted of the first three and the last two movements. The fourth movement was called “*à la pompes funèbres*,” but that was the only suggestion of anything programmatic. Nevertheless, a newspaper article the day before the premiere outlined a program whose source can only have been Mahler himself and which identifies the first three movements with spring, happy daydreams, and a wedding procession, the fourth as a funeral march representing the burial of the poet’s illusions, and the fifth as a hard-won progress to spiritual victory.

When Mahler revised the score in January 1893, he called it a symphony in five movements and two parts, also giving it the name of “*Titan*,” not, however, for the terrible and violent figures of Greek mythology, but for the eponymous novel by Jean Paul (Johann Paul Friedrich Richter, 1763-1825), a key figure in German literary Romanticism and one of Mahler’s favorite writers. The first part, *From the Days of Youth*, comprised three movements, *Spring Without End*, *Blumine*, and *Under Full Sail*; the second, *Commedia humana*, two movements, *Funeral March in the Manner of Callot* and *Dall’inferno al paradiso*. But by the time another performance actually came around—that was in Hamburg in October of the same year—he announced the work as *TITAN, a Tone Poem in the Form of a Symphony*. The first part was now called *From the Days of Youth: Flower-, Fruit-, and Thornpieces* (this is part of the full title of *Siebenkäs*, another of Jean Paul’s novels), and Mahler added that the introduction represented “Nature’s awakening from its long winter sleep.” For the

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A November 1889 caricature mocking the premiere of Mahler’s Symphony No. 1 in Budapest



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fourth movement, now entitled *Foundered!*, he provided a long note to the effect that his inspiration had been the familiar picture “The Hunter’s Funeral,” which he described, adding that the mood was “now ironic and merry, now uncanny and brooding. Upon which—immediately—*Dall’inferno* follows as the sudden despairing cry of a heart wounded to its depths.”

He retained most of that through the nineties. Before the Vienna performance in 1900 he again leaked a program to a friendly critic, and it is a curious one. First comes rejection of *Titan* as well as of “all other titles and inscriptions, which, like all ‘programs,’ are always misinterpreted. [Mahler] dislikes and discards them as ‘antiartistic’ and ‘antimusical.’ ” There follows a scenario that reads much like an elaborated version of the original one for Budapest.* What had happened is that during the nineties, when Richard Strauss’s *Till Eulenspiegel*, *Thus Spoke Zarathustra*, *Don Quixote*, and *A Hero’s Life* had come out, program music had become a hot political issue in the world of music, one on which to take sides. Mahler saw himself as living in a very different world from Strauss and he wanted to establish a certain distance between himself and his colleague. At the same time, the extramusical ideas that had originally informed his symphony would not disappear, and, somewhat uncomfortably and unconvincingly, he seemed now to be wanting to have it both ways.† He found, moreover, that there was no pleasing the critics on this issue: in Berlin he was faulted for omitting the program and in Frankfurt for keeping it.

“I should like to stress that the symphony goes far beyond the love story on which it is based, or rather, which preceded it in the life of its creator,” wrote Mahler. In that spirit, let us move on to the music, stopping just long enough to say that two love stories were involved, one in 1884 with the Kassel Opera soprano Johanna Richter, which led to the composition of the *Wayfarer* songs that Mahler quotes and uses in the symphony, and a more dangerous one in Leipzig in 1887 and 1888 with Marion von Weber, wife of the composer’s grandson. The first time that the opening pianississimo A, seven octaves deep, was ever heard, it was the von Webers who stood at the piano on either side of Mahler to play the notes that were beyond the reach of his hands.

*This was one of the occasions when Mahler stressed the connection between the First and Second symphonies, saying here that “the real, the climactic denouement [of the First] comes only in the Second.” Elsewhere he stated that the opening movement of the Second was the funeral music for the hero of the First.

†Strauss, too, lived uneasily with this question, composing a highly detailed sort of program music, reacting irritably to requests for explications but providing them nonetheless, and always stressing the purely musical integrity of his tone poems.



“The Hunter’s Funeral,” a woodcut after the drawing which inspired Mahler’s original fourth movement

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Mahler writes “*Wie ein Naturlaut*” (“like a sound of nature”) on that first page, and in a letter to the conductor Franz Schalk we read, “The introduction to the first movement *sounds of nature, not music!*” In the manner discovered by Beethoven for the opening of his Ninth Symphony and imitated and used in countless ways throughout the nineteenth century, fragments detach themselves from the mist, become graspable, coalesce. Among these fragments are a pair of notes descending by a fourth, distant fanfares, a little cry of oboes, a cuckoo call (by the only cuckoo in the world who toots a fourth rather than a third), a gentle horn melody. Gradually the tempo quickens—one of the most characteristic, original, and forward-looking features of this movement is how much time Mahler spends not *in* a tempo but en route from one speed to another—to arrive at the melody of the second of Mahler’s *Wayfarer* songs. Mahler’s wayfarer crosses the fields in the morning, rejoicing in the beauty of the world and hoping that this marks the beginning of his own happy times, only to see that no, spring can never, never bloom for him. But for Mahler the song is useful not only as evocation but as a musical source, and he draws astounding riches from it by a process, as Erwin Stein put it, of constantly shuffling and reshuffling its figures like a deck of cards. The movement rises to one tremendous climax—to bring that into sharper focus was one of the chief tasks of the 1893 revision—and the last page is wild, but most important and constant is another of the features to which Mahler drew Schalk’s attention in the letter already quoted: “In the first movement the *greatest* delicacy throughout (except in the big climax).”

The scherzo, whose indebtedness to Bruckner was acknowledged by Mahler himself, is the symphony’s briefest and simplest movement, and also the only one that the first audiences could be counted on to like. Its opening idea comes from a fragment for piano duet that may go back as far as 1876, and the movement makes several allusions to the song *Hans und Grethe*, whose earliest version was written in 1880. The Trio, set in an F major that sounds very mellow in the A major context of the scherzo itself, fascinatingly contrasts the simplicity of the rustic, super-Austrian material with the artfulness of its arrangement. It is an early instance of what Theodor W. Adorno perceived as the essence of Mahler, the turning of cliché into event.

By contrast to the popular scherzo, the funeral music that follows was what most upset audiences. The use of vernacular material presented in slightly perverted form (the round we have all sung to the words “*Frère Jacques*,” but set by Mahler in a lugubrious minor); the parodic, vulgar music with its lachrymose oboes and trumpets, the boom-chick of bass drum with cymbal attached, the hiccupping violins; the appearance in the middle of all this of part of the last *Wayfarer* song, exquisitely scored for muted strings with a harp and few soft woodwinds—people simply did not know what to make of this mixture, how to respond, whether to laugh or cry or both together. They sensed that something irreverent was being done, something new and somehow ominous, that these collisions of the spooky, the gross, and the vulnerable were uncomfortably like life itself, and they were offended. Incidentally, the most famous detail of orchestration in the symphony, the bass solo that begins the round, was an afterthought: as late as 1893, the first statement of the *Frère Jacques* tune was more conventionally set for bass and cello in unison.

Mahler likened the opening of the finale to a bolt of lightning that rips suddenly from a black cloud. Using and transforming material from the first movement, he takes us, in the terms of his various programs, on the path from annihilation to victory, while in musical terms he engages in a struggle to regain D major, the main key of the symphony, but unheard since the first movement ended. When at last he reenters that key, he does so by way of a stunning and really violent *coup de théâtre*, only to withdraw from the sounds of victory and to show us the hollowness of that triumph. He then goes all the way back to the music with which the symphony had begun and gathers strength for a second assault that does indeed open the doors to a



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heroic ending and to its celebration in a hymn in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, "even the trumpets."*

Finally, a word about "*Blumine*." The title is yet another tribute to Jean Paul, who gave the name of "*Herbst-Blumine*" to a collection of his magazine articles. Jean Paul seems to have invented the word: It comes from "*Blume*" ("flower"), and his "*Herbst-Blumine*" might be translated as "autumn flora." The movement itself is an adaptation—or just possibly a straight transcription—of a section of incidental music Mahler wrote early in 1884 for a series of *tableaux vivants* based on Viktor von Scheffel's sentimental poem *Der Trompeter von Säckingen* (in the scene in question, Werner, the trumpeter, plays a serenade to his beloved across the Rhine). The incidental music is lost and so apparently is the manuscript of the original 1889 version of the

*Strauss, who conducted the preliminary rehearsals for the 1894 Weimar performance, suggested to Mahler that he make a cut from the first D major arrival to the second, which is nearly one-third of the movement. Mahler of course did no such thing; that cut, however, was common practice until about twenty years ago, perpetrated even by conductors whom one would have expected to know better (including two of the Boston Symphony's former music directors).

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“symphonic poem.” The only source for “*Blumine*” is the manuscript of the January 1893 revision, which was in private ownership and inaccessible from the time Mahler gave it to an American former pupil until December 1959, when it was bought at a Sotheby’s auction by Mrs. James M. Osborn of New Haven and deposited in the Osborn Collection of the Yale University Library. The first performance since 1894 of “*Blumine*” was given by Benjamin Britten and the New Philharmonia at the Aldeburgh Festival on June 18, 1967. Britten played “*Blumine*” by itself, and the first modern performance of the whole symphony including this movement was given by Frank Brieff and the New Haven Symphony on April 9, 1968.

Debate over whether or not to restore “*Blumine*” began immediately after the New Haven revival of the five-movement version—after a seventy-four-year hiatus. The pro-“*Blumine*” arguments are that the music itself is touchingly delicate and lovely, offering a wonderful opportunity to a sensitive trumpet soloist; that it is interesting and valuable to get acquainted with the symphony as Mahler first imagined, composed, and conducted it; that it makes a welcome buffer between the exuberances of the first movement’s close and the beginning of the scherzo. The counter-arguments are that combining the 1884/1893 “*Blumine*” with four movements in the form they achieved much later gives us a problematic hybrid, and that as long as performance materials of the 1893 version are not readily available, we are not in fact likely to hear the piece in any form that Mahler imagined, composed, and conducted; that it is more of an interruption than a buffer; that Mahler, in words and deed, left no doubt that he thought the inclusion of “*Blumine*” an error and that he wished to leave the symphony as a four-movement work.*

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra’s Director of Publications from 1976 to 1979.

*Brieff’s performances and his Columbia recording, like Eugene Ormandy’s RCA recording and various other performances which took place during the 1970s, were all of the uncomfortable hybrid of an 1893 “*Blumine*” put into the middle of a text otherwise derived from the revisions of 1906. The first conductor to reintroduce “*Blumine*” in a wholly coherent context was Joel Lazar, who led a performance with the Cantabrigia Orchestra at Harvard University on August 11, 1969. As anyone knows who has ever had to deal with the different versions of, say, Bach’s *St. John* Passion or Handel’s *Messiah*, the Prague version of *Don Giovanni* as against the one for Vienna, the first edition of Schumann’s *Kreisleriana* versus the second, or the 1911 and 1947 scores of Stravinsky’s *Petrushka*, the question of the relative validity of composers’ first, intermediate, and final thoughts is immensely complicated, and I hate to seem to deal with this particularly interesting and complex case in so summary a fashion.

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Elaine Barkin and Martin Brody wrote the informative article on Donald Martino for The New Grove Dictionary of American Music. The two compositions that were stylistic and textual sources for *The White Island* have both been recorded: the *Seven Pious Pieces* were recorded by the John Oliver Chorale (New World, coupled with music by Salvatore Martirano), and the *Paradiso Choruses* by the New England Conservatory Chorus under the direction of Lorna Cooke deVaron (Golden Crest/NEC, coupled with music by Daniel Pinkham). Other Martino works available on records include the Pulitzer Prize-winning *Notturmo*, performed by Speculum Musicae (Nonesuch), and the virtuosic Triple Concerto (for clarinet, bass clarinet, and contrabass clarinet with chamber orchestra), performed by the Group for Contemporary Music under the direction of Harvey Sollberger with soloists Anand Devandra, Robin Smylie, and Les Thimmig (Nonesuch). A number of works have appeared on CRI, coupled with various compositions by other composers: the 1964 Concerto for Wind Quintet; *Strata*, for bass clarinet solo; Quodlibets for solo flute, played by Samuel Baron; the Trio for clarinet, violin, and piano, and the Fantasy-Variations for piano solo, the latter played by Gilbert Kalish. Randall Hodgkinson has recorded the 1981 piano work *Fantasies and Impromptus* on New World.

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Still going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth on the way; the series consists of: *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (U. of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Ivan Fischer has recorded the 1889 Budapest version of the Mahler First (Hungaroton, available on CD). Seiji Ozawa and the Boston Symphony Orchestra will record the Mahler First Symphony as part of their ongoing Mahler cycle for Philips records; their earlier recording for DG is currently unavailable. In the meantime, other recommended performances of the familiar four-movement version include Erich Leinsdorf's with the Boston Symphony Orchestra on a budget LP (RCA Victrola), Claudio Abbado with the Chicago Symphony (DG, available on CD), Bernard Haitink with the Concertgebouw Orchestra (Philips), Rafael Kubelik with the Bavarian Radio Orchestra (DG), and Klaus Tennstedt with the London Philharmonic (Angel).

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at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere last April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Mahler's Symphony No. 2, *Resurrection*, with Ozawa and the orchestra, with soloists Kiri Te Kanawa and Marilyn Horne, for future release also on Philips. The chorus may also be heard in Debussy's *La Damselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

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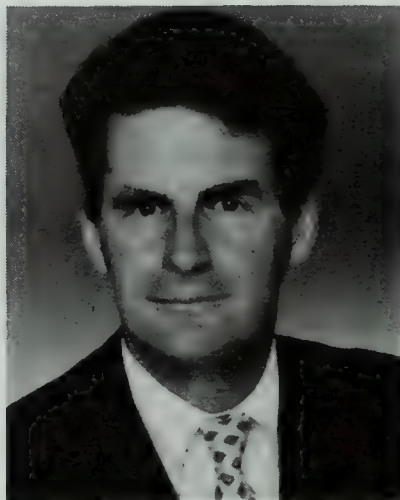
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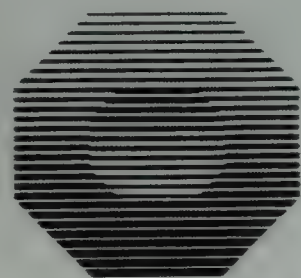
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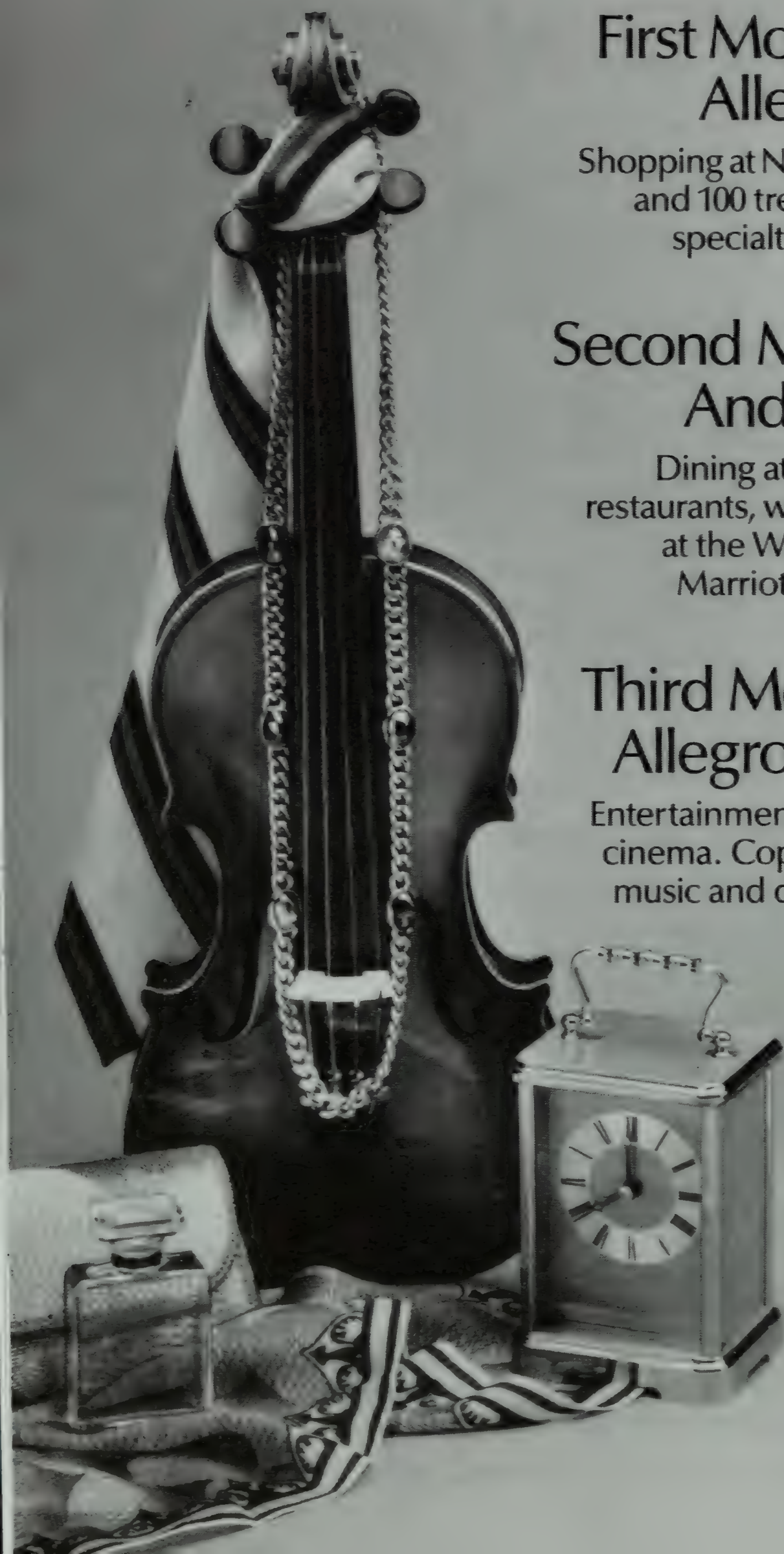
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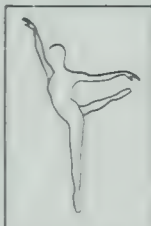
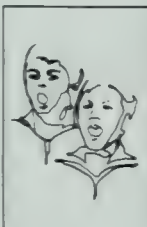
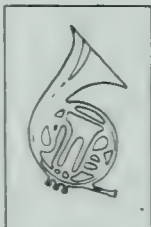


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Thursday 'C'—October 8, 8-9:55

Friday 'B'—October 9, 2-3:55

Tuesday 'C'—October 13, 8-9:55

SEIJI OZAWA conducting

MALCOLM LOWE, violin

HAYDN Symphony No. 94, *Surprise*

BRUCH Violin Concerto No. 1

SCHUMANN Symphony No. 2

Thursday 'A'—October 15, 8-9:50

Friday 'A'—October 16, 2-3:50

Saturday 'B'—October 17, 8-9:50

SEIJI OZAWA, conductor

MURRAY PERAHIA, piano

HENZE Symphony No. 7

(Boston premiere)

BEETHOVEN Piano Concerto No. 5,
Emperor

Friday Eve—October 23, 8-9:55

Saturday 'A'—October 24, 8-9:55

SEIJI OZAWA, conductor

MALCOLM LOWE, violin

HAYDN Symphony No. 94, *Surprise*

BRUCH Violin Concerto No. 1

SCHUMANN Symphony No. 2

Thursday 'C'—October 29, 8-9:50

Friday 'B'—October 30, 2-3:50

Saturday 'B'—October 31, 8-9:50

Tuesday 'B'—November 3, 8-9:50

CARL ST. CLAIR conducting

CECILE LICAD, piano

DVOŘÁK *Carnival Overture*

HUSA *Music for Prague 1968*

(Boston premiere of symphony
orchestra version)

RAVEL Piano Concerto in G

RAVEL *Rapsodie espagnole*

Wednesday, November 11 at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'A'—November 12, 8-9:50

Friday 'A'—November 13, 8-9:50

Saturday 'A'—November 14, 8-9:50

Tuesday 'C'—November 17, 8-9:50

YURI TEMIRKANOV conducting

LIADOV *Kikimora*

TCHAIKOVSKY Suite No. 4, *Mozartiana*

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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts become available at the box office *once a series has begun*. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. or Sunday from 1 p.m. until 6 p.m. There is a handling fee of \$1.25 for each ticket ordered by phone.

THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif

merchandise and gift items such as calendars, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at \$5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave



before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15,

with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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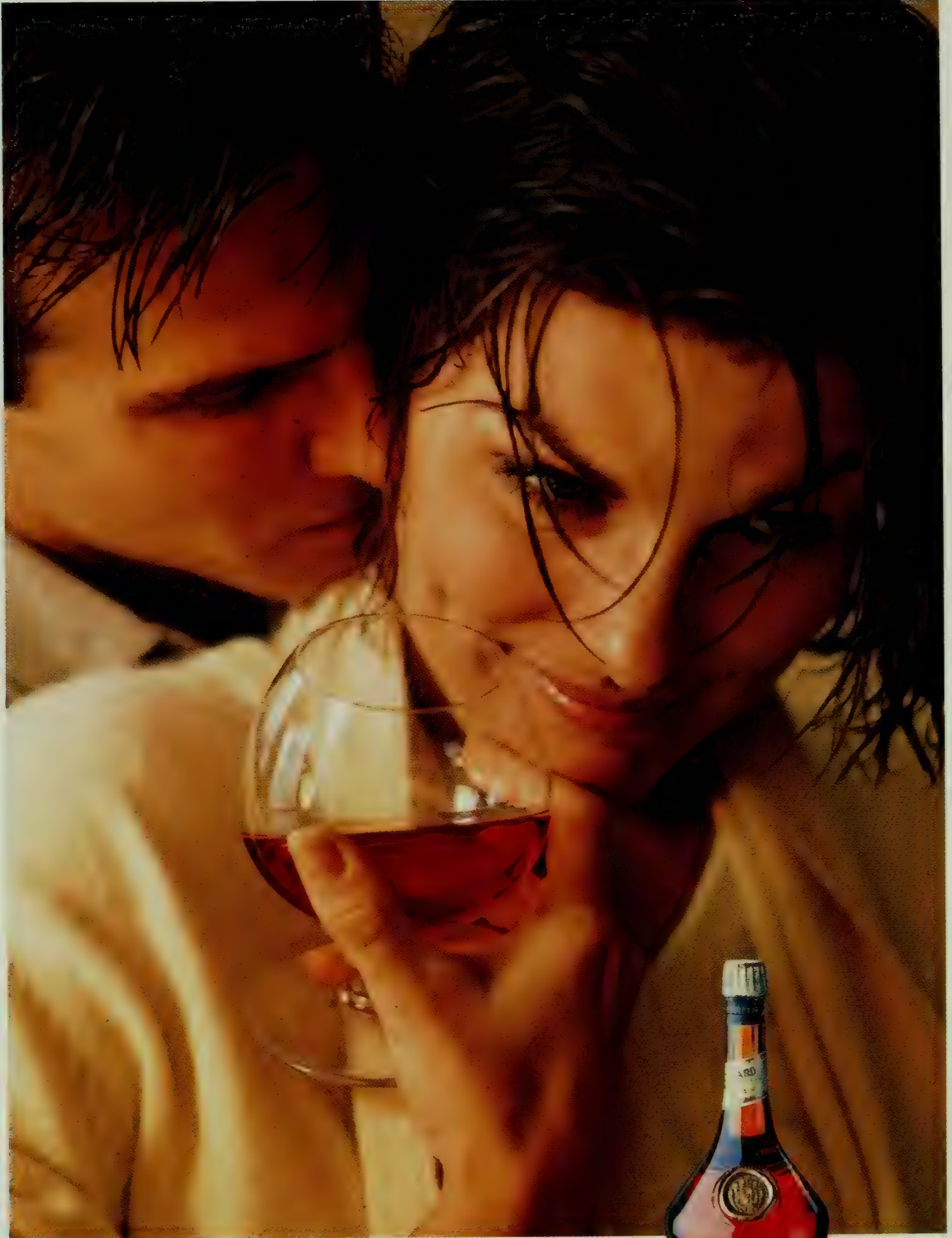
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This is the first in a series of biographical sketches which will focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony.

The John Moors Cabot Endowed Music Directorship

A magna cum laude graduate of Harvard in 1923 and of Oxford in 1925, John Moors Cabot spent forty years in the foreign service, during which time he served in Latin America and Europe and represented the United States as ambassador to Brazil, Colombia, Finland, Poland, and Sweden. Both Ambassador Cabot and his widow Elizabeth Lewis Cabot recognized and enjoyed beauty in a wide variety of art forms. They followed a family tradition of supporting those academic and cultural institutions that would make the finest art available to the whole community. After Mr. Cabot died in 1981, his four children continued this tradition. He asked that his planned bequest to the BSO be put into the endowment and not used for current operating expenses because he wanted to be certain that it would ensure the future of one of the great cultural institutions in his beloved Boston.

Symphony Shop Begins New Season

The Symphony Shop, a project of the Boston Symphony Association of Volunteers, begins the 1987-88 season with a wide array of new and exciting merchandise. Gifts with a BSO or musical motif, umbrellas, tote bags, books, calendars, glasses, toys, ties, recordings, and familiar favorites are just part of the dazzling display. The Symphony Shop now has two locations—in the Huntington Avenue stairwell near the Cohen Annex, and on the first-balcony level near the elevator. The shops are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you with your selections. For merchandise information, please call 267-2692.

In Memoriam

The BSO family was deeply saddened earlier this year by the loss of two longtime Boston Symphony Orchestra members, both of whom died following the close of last year's subscription season.

Andre M. Côme, a trumpet player with the orchestra for thirty years, died unexpectedly last June. Born in Cambridge, Andre was loved and respected for both his character and his musicianship. In addition to his faculty position at the New England Conservatory, he was also a devoted teacher for many years at the Tanglewood Music Center, where a memorial fellowship has been established in his memory.

BSO violist Bernard Kadinoff, who died in August, joined the Orchestra in 1951 under Charles Munch, having previously played in the NBC Symphony Orchestra under the direction of Arturo Toscanini. Bernard was a devoted teacher of viola and chamber music at Boston University and at the Boston University Tanglewood Institute, where a scholarship has been established in his name. He will be greatly missed by all who knew him.

Planned Giving Seminars

Again this season the Boston Symphony Orchestra offers a series of Personal Financial Planning Seminars, to include such topics as gifting to family members, estate planning, and charitable giving in today's tax setting. The programs are presented by John Brown, an internationally known consultant in the field of deferred giving. Upcoming seminars at Symphony Hall will be held on October 15 and 30. For further information, please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

BSO Guests on WGBH-FM-89.7

BSO Musicologist and Program Annotator Steven Ledbetter will be Ron della Chiesa's guest during the intermissions of the live Boston Symphony broadcasts of October 2, 3, 9 and 10 and will discuss the orchestra's 1987-88 season. BSO Assistant Conductor Carl St. Clair will be Robert J. Lurtsema's guest on *Morning Pro Musica*, Monday, October 26, at 11.

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The Boston Symphony Association of Volunteers sponsors two different types of supper series during the BSO's winter season. The "Supper Talks" series combines a buffet supper at 6:15 p.m. in the Cohen Annex with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. The "Supper Concerts" series offers a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Annex. These events are offered either by subscription or on an individual basis, even if you do not attend that evening's BSO concert. Supper Concerts for the coming months will take place on October 29 and 31, and on November 3, 12, 14, and 17. Supper Talks will take place on October 6, 8, 13, and 15, and on November 19. Single reservations at \$19 are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at 266-1492.

Friday Previews

Subscribers to Friday-afternoon BSO concerts have an opportunity to enhance their understanding of symphonic music and to increase their appreciation of the day's concert. Under the sponsorship of the Boston Symphony Association of Volunteers, BSO Musicologist and Program Annotator Steven Ledbetter and BSO Publications Coordinator Marc Mandel offer a series of ten lectures throughout the season, supplementing their talks about the afternoon's music with carefully chosen recorded excerpts. Friday Previews begin promptly at 12:45 in the Cohen Annex. Concertgoers may purchase sandwiches and drinks in Symphony Hall and bring them to the Cohen Annex, where complimentary bouillon, coffee, tea, and sweets are provided. The full series of ten Friday Previews beginning October 9 is available at \$26, or you may choose any five dates for \$13. Single previews at \$3 will be

available only as the seating of the Cohen Annex permits. For reservations or information, please call the Volunteer Office at 266-1492, ext. 177.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through October 26 are works from the J. Todd Gallery of Wellesley. Other organizations to be represented during the coming months are the Randall Beck Gallery (October 26-November 23), Concord Art Association (November 23-December 21), and Clarence Kennedy Gallery (December 21-January 18). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further information.

In Appreciation

The BSO expresses its gratitude to the following communities which, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1986-87 season, these communities generously donated \$7,300 to the orchestra. In Massachusetts: Andover, Concord, Dedham, Dover, Marblehead, Newton, Wellesley, Weston, Cape Cod, North Shore, and South Shore; in New Hampshire: Concord, North Hampton, and Peterborough; and Providence, Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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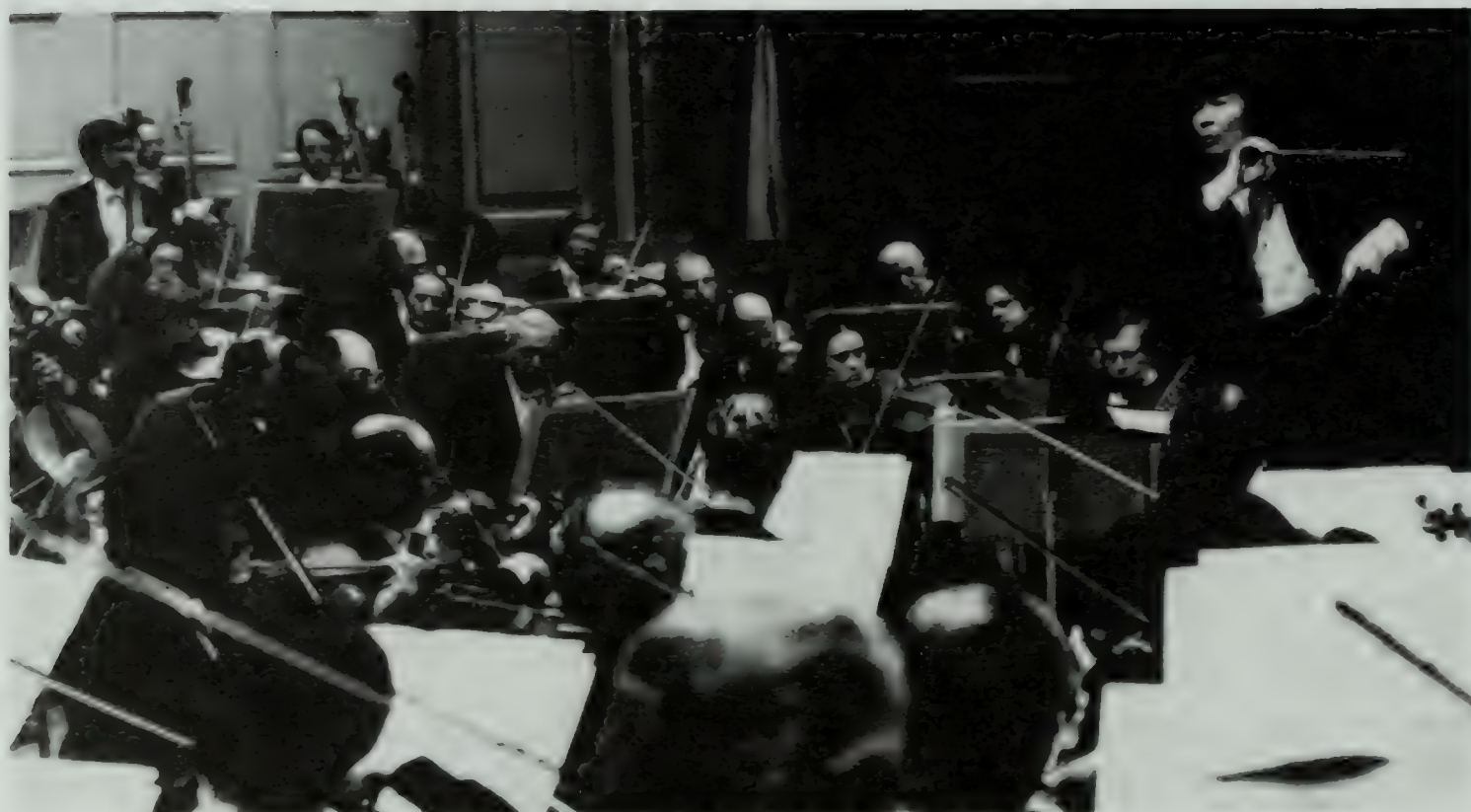
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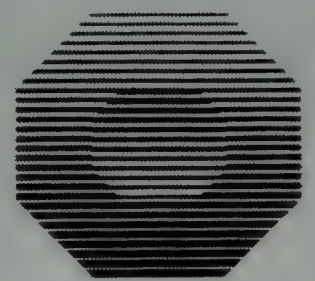
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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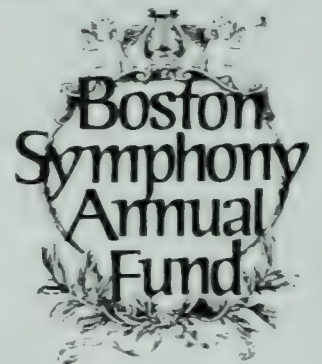
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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberman and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
Michael Feinstein
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Natalie Hinderas
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Interlochen Arts Academy and
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Metropolitan Opera
Mitchell-Ruff Duo
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Saturday, October 24, at 8

SEIJI OZAWA conducting

HAYDN

Symphony No. 94 in G, *Surprise*

Adagio—Vivace assai

Andante

Menuet: Allegro molto

Finale: Allegro di molto

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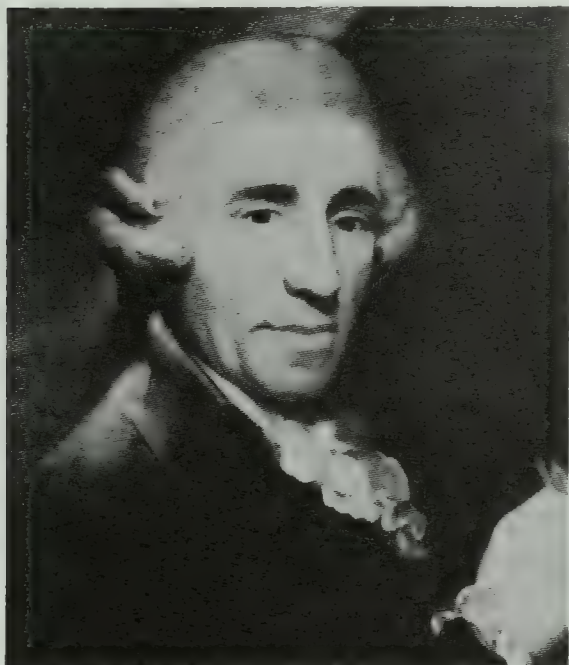
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Joseph Haydn

Symphony No. 94 in G, *Surprise*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 94 was composed in London in 1791 and was first performed there on March 23, 1792, Haydn conducting. The first Boston Symphony Orchestra performances took place on December 9 and 10, 1887, under the direction of Wilhelm Gericke; Emil Paur, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Carlo Maria Giulini, and Joseph Krips led later performances. The most recent subscription performances were conducted by Dennis Russell Davies in February 1981; André Previn gave the most recent Tanglewood performance in August 1982. The symphony is scored for flutes,

oboes, bassoons, horns, and trumpets in pairs, timpani, and strings.

Nicknames often seem to have a lot to do with the popularity of a composition: it is certainly easier to remember a snappy name than to recall key and opus number when trying to pull a work out of the dim and foggy recesses of fallible memory. And the simple truth of this observation may be offered to explain the fact that far and away the best-known of Haydn's late symphonies are the ones to which nicknames have been attached—the *Oxford*, the *Surprise*, the *Clock*, the *Military*, the *Drumroll*, and the *London*—though the others are surely no less worthy of attention and performance. Nonetheless, it is worth recalling that the most popular and familiar of them all, the *Surprise* Symphony, achieved its popularity at once without benefit of epithet. Certainly Haydn was too good a showman to announce a nickname like that in advance, inasmuch as the effectiveness of any surprise depends largely on its being unexpected. Haydn achieved one of the greatest successes of his life with that premiere. Still, the nickname somehow got attached to the symphony before long (a flutist named Andrew Ashe claimed, some years later, to have been responsible, and went so far as to say that Haydn thanked him for finding so appropriate a designation).

The “surprise” in question is the sudden fortissimo chord early in the second movement, coming just when the quiet melody has been repeated even more quietly and seems to die away into nothing. One of the earlier reviewers, writing in the *London Oracle* for March 24, 1792 (the day after the premiere), pinpointed this passage as a “surprise”:

The Second Movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling-piece.

Haydn's earliest biographers, who knew him personally, wrote about this piece with tales that grew more and more elaborate in the telling: that he wanted to “surprise the public with something new,” that he wanted to awaken a large number of people who fell asleep during his concerts, that a woman fainted at the racket, and so on. One of Haydn's pupils from the late 1790s wrote:

This long and rather silly story is really restricted to the fact that Haydn had noticed an old man, who occupied the same seat at every concert and who regularly went to sleep at the very beginning. He allowed himself the

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MAISON FONDÉE EN 1854



joke of awakening the sleeper by a single drum beat—everything else is silly nonsense and not worthy of repetition.

The rapid spread of the new symphony's popularity may be judged from an incident that occurred about twenty months later, when Haydn was traveling once again from Vienna to London for his second and final visit, and put up for the night in Wiesbaden, Germany:

In the inn where Haydn was staying, he heard someone next door to his room playing the favorite Andante with the drum beat on the pianoforte. He counted on the player being his friend and politely entered the room from which the music was coming. There he found several Prussian officers, who were all great admirers of his music, and when he finally said who he was, wouldn't take him at his word, that he was Haydn. "Impossible! Impossible! You Haydn!—A man of such advanced years!—How does that correspond with the fire in your music?—No, we'll never believe it." They went on in this tone so long, and continued doubting til Haydn showed them a letter from their King, which he luckily happened to have in his luggage. Now the officers showered him with affection and he had to remain in their company until well after midnight.



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Still, for all the attention given to the notorious surprise, there are a good many more reasons to cherish this symphony, surprises of an altogether richer and subtler sort. There are subtle innovations of the kind not likely to be noticed by anyone but the person who has to play them. Chief among these is the fact that here, possibly for the first time in the history of music, the timpanist is required to retune one of the kettledrums in the middle of a movement. This seems like a small point, but it had been normal for the kettledrums to be tuned to the tonic and dominant pitches of the home key and remain that way throughout a movement, with the result that they were restricted to playing when the music was in or very near the home key. By asking the player to tune the low G up to A for a passage in the middle of the first movement (and then to return to G for the recapitulation), Haydn in fact begins the liberation of the percussion instruments.

Then there is the slow introduction to the first Allegro; such introductions became common in Haydn's late work as a way of grabbing the audience's attention before setting out with a rushing whisper of a main theme. Here, however, the introduction is also relaxed and pastoral (the key of G major suggested rustication to eighteenth-century audiences), though it soon begins to hint at dark things in its modulations before poising itself for the actual Allegro. The Allegro itself begins, as we expect from the close of the introduction, on B, the third degree of the scale. But Haydn deftly hints in the harmonization at an entirely different key, just for an instant, and then rolls around to the expected tonic for the full orchestra's entrance. This "out-of-key" beginning gives rise to many delightful surprises, not least of which is the recapitulation, which comes after careful preparation of B minor, which deludes us into thinking that the tonic is still far away. But it hooks right into the out-of-key opening and leads us, surprised and delighted, right to the tonic and recapitulation.

The second movement, with its "surprise," was, of course, the principal cause of the symphony's immediate fame. The surprise itself is past by the sixteenth measure, but Haydn has by no means shot his bolt so soon. Beginning with a theme of deceptive simplicity (and simplicity is one of the very hardest things for a composer to achieve), Haydn produces a beautifully sustained set of variations, alternating simpler treatments with others that are more elaborate and dramatic, building to a wonderful marching climax and then dispersing in a wisp of harmonic haze.

The minuet, with one of the quickest tempo markings Haydn ever gave to this dance, has little of the air of an aristocratic ballroom; it comes across, rather, as a lusty peasant dance. Bassoons cavort with strings in the Trio, picking up an eighth-note phrase from the minuet proper and turning it upside down.

The finale is a wonderfully lively and sophisticated sonata-rondo, one of Haydn's most brilliant achievements. Many of Haydn's late symphonic movements are built up monothematically, with all of the melodic material deriving from the opening idea. It is worth noting that this is not the case in either the first or last movement of the *Surprise* Symphony—in both cases there is a markedly differentiated secondary theme (an object lesson in the dangers of oversimplifying the stylistic features of any great composer). Haydn repeatedly expressed his delight at the level of quality orchestral playing had reached in London, far beyond anything available to him in Vienna. This finale, with its breathtaking pace and difficulties of ensemble (especially the headlong sixteenth-note rush of the unison strings just before the end) is a prime example of Haydn's response to their playing—with greater demands than ever before; thus he prefigured the increasingly virtuosic orchestral writing of the next century.

—Steven Ledbetter



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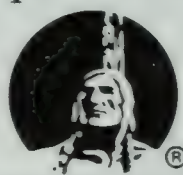
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Max Bruch

Violin Concerto No. 1 in G minor, Opus 26



Max Karl August Bruch was born in Cologne, Germany, on January 6, 1838, and died in Friedenau, near Berlin, on October 20, 1920. His violin concerto in G minor was composed during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on April 24, 1866, with a soloist named O. von Königslöw and Bruch conducting; the definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on January 7, 1868, with Karl Reintaler conducting. The American premiere took place at the New York Academy of Music on February 3, 1872, under the direction of Carl Bergmann;

Pablo Sarasate was the soloist. The concerto was for many years a regular feature of Boston Symphony Orchestra concerts. Georg Henschel led the first performances on October 20 and 21, 1882, with soloist Louis Schmidt. Wilhelm Gericke took the work on tour to Chicago, Washington, and Cincinnati (but did not perform it in Boston) in April 1886; the soloist on that occasion was the orchestra's assistant concertmaster, Charles Martin Loeffler, who was later to achieve considerable fame as a composer. Later Gericke performances featured violinists Maud Powell, Norman Neruda, Otto Roth, Fritz Kreisler, and Willy Hess; Arthur Nikisch conducted performances with Timothée Adamowski and Henri Marteau as soloists; I. Schnitzler and Franz Ondříček performed under the direction of Emil Paur; Karl Muck led the work with violinists Willy Hess, Kreisler, Anton Witek, and Irma Seydel; Ernst Schmidt conducted with Witek; Pierre Monteux led the work with soloists Isolde Menger, Carmela Ippolito, and, in 1924, Cecilia Hanson. A considerable span of time passed before the orchestra's next performances, both out of town: Charles Munch conducted with Yehudi Menuhin as soloist in New London (1951), Richard Burgin with Ruth Posselt in Brooklyn (1957). Shlomo Mintz was soloist with Charles Dutoit at Tanglewood in 1982, Anne-Sophie Mutter played subscription performances under Seiji Ozawa in February 1983, and Malcolm Lowe gave the orchestra's most recent performance, also under Ozawa, at Tanglewood in 1985. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with



orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugène d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, “Well—me, write a piano concerto! That’s the limit!” Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: “I have more important things to do than write stupid cello concertos!”*

In any case, Bruch limited himself almost totally to the violin, and of his three

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that holds a place in the repertory. Moreover, there were relatively few virtuosi of the cello whose performances might have inspired a composer to anything other than humdrum scale-work. The earliest cello concerto to retain a firm place in the repertoire is Dvořák’s, and it comes from a good twenty years after Bruch’s comment. Dvořák had been preceded and inspired by Victor Herbert, who was himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.



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concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately “accessible,” comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably “effective.”

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work, the present concerto (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to have survived). And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as “the Bruch concerto,” though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim’s contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a “concerto” rather than a “fantasy,” as the composer had originally intended.

Bruch’s planned title—“Fantasy”—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a “prelude” and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale’s energy.

—S.L.

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jordan marsh

this is the place!

Robert Schumann

Symphony No. 2 in C, Opus 61



Robert Alexander Schumann was born at Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. He began work on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Numbered second in order of publication, it was actually his third symphony to be composed, for both the First Symphony and the D minor (known in its revised and final form as the Fourth) had been written in 1841. Felix Mendelssohn conducted the first performance of the Second Symphony on November 5, 1846, at the Gewandhaus in Leipzig. The first performance in this country was given by the Philharmonic Society of New York under the direction of Theodor Eisfeld on January 14, 1854. Boston first heard the

Schumann Second when Carl Zerrahn conducted the orchestra of the Harvard Musical Association at the Music Hall on March 1, 1866. The Boston Symphony Orchestra first played it on the tenth program of its inaugural season, on December 31, 1881; Georg Henschel conducted. The BSO has also performed Schumann's Second Symphony under the direction of Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Lorin Maazel, James Levine, Joseph Silverstein, Andrew Davis, Christoph Eschenbach, who gave the most recent subscription performances in March 1986, and Seiji Ozawa, who gave the most recent Tanglewood performance this past August. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

Schumann suffered a physical breakdown attributed to overwork in 1842 and a much more serious one in August 1844. The second time his condition was ominous: constant trembling, various phobias (especially the fear of heights and of sharp metallic objects), and worst of all, tinnitus, a constant noise or ringing in the ears, which made almost any musical exercise—playing or composing—impossible.*

It was not the first time Schumann had been prey to depression so severe that he was unable to work. In fact, he had already suffered bouts of “melancholy” in 1828, October 1830, much of 1831, autumn 1833, September 1837, and at various times in 1838 and 1839; but this time the depression was accompanied unmistakably by serious medical indications. It was also doubly unwelcome because of the several extraordinarily good years, filled with prolific composition, that he had enjoyed following his marriage to Clara Wieck in 1840. He may even have thought that conjugal felicity had cured his emotional problems. But 1844 was the worst year yet; this time, even with his beloved Clara always at hand to help, he could not overcome his depression. Writing music was out of the question; it took weeks even to write a

*There is still a great deal of debate about Schumann's health problems and their causes. One school of thought, which has generally predominated, holds that the tinnitus was one of the first signs of tertiary syphilis, which is also held responsible for Schumann's eventual insanity and death. The latest study of Schumann's medical history, though, demonstrates that his mental instability showed up already in the composer's early teens, so that it could not have been the result of syphilis. Schumann's medical and emotional history is thoroughly (and fascinatingly) discussed in Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern).



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letter. His recuperation took over a year, during which he composed virtually nothing. Then in 1845 he directed his energies toward a thorough study of Bach and composed some fugal essays. But the first completely new large composition after his breakdown was the Symphony in C, published as Opus 61 and labeled second in the series.

Much of Schumann's music is intensely personal in ways more specific than simply reflecting the composer's emotional state. Listening to many of his pieces is like reading a private letter or an intimate diary. He delighted in ciphers and codes, often (in his earlier years) encoding the name or home town of a sweetheart into his music. After he met Clara, the secret messages were directed to her. But with the exception of one passage in the last movement, the Second Symphony is remarkably "classical" in conception, devoid of any apparent literary program or inspiration. If anything, it is inspired by a purely musical source, the heroic symphonies of Beethoven, in which a subdued mood at the opening resolves through heroic struggle to triumph at the end.

More than any of his other symphonies, the Second reveals a progression of mental states reflecting the composer's own life. Three years after its composition he wrote to D.G. Otten, the music director in Hamburg, who had inquired about the work, to say:

I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same it reminds me of dark days.

The opening slow section does suggest "dark days" despite the presence of the brass fanfare in C major. Schumann purposely undercuts the brilliant effect of that opening motto with a chromatic, long-breathed phrase in the strings that contradicts one's normal expectations of either joy or heroism. And in the Allegro, the sharply

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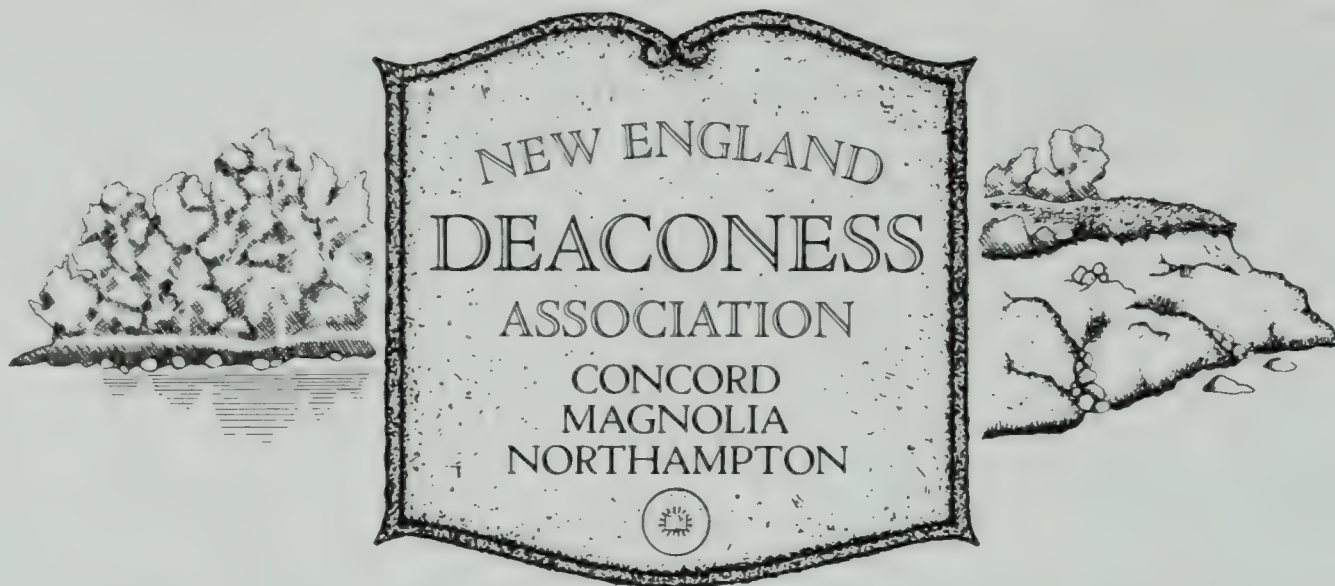
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dotted principal theme affects a heroic air, but the chromatic secondary theme denies any feeling of conquest. The development provides an elaborate treatment of all the motivic material presented thus far and ends with an almost Beethovenian power in the return to the recapitulation.

Perhaps it was the high emotional level of the first movement that caused Schumann to put the scherzo second, thus allowing a further release of energy before settling down to the lavish lyricism of the Adagio. The scherzo is officially in C major, like the opening movement, but the very opening, on a diminished-seventh chord (which is brought back again and again), belies once more the qualities we normally expect of C major; this scherzo is no joke. The basic groundplan is one of Schumann's own invention, elaborated from Beethoven's Fourth and Seventh symphonies, in which the main scherzo section comes round and round again in double alternation with the Trio. Schumann's innovation is to employ two Trios; the second of these has a brief fugato with the theme presented both upright and upside down—a reminder of Schumann's Bach studies earlier in 1845. The motto fanfare of the first movement recurs in the closing bars to recall the continuing and still abortive heroic search.

The Adagio, though delayed from its normal position as the second movement, is well worth waiting for. Here the passion of the musical ideas, the delicacy of the scoring, and Schumann's masterful control of tension and release create a high-voltage sense of yearning. The songlike theme is of an emotional richness not found elsewhere in the symphony, a soaring upward of large intervals (sixth, octave) returning in a pair of sequential descending sevenths that suggest Elgar before the fact.

The last movement has always been the most controversial. Tovey called it incoherent, and partisans have both attacked and defended it. Schumann himself insisted that he felt much better while writing it and that his improved condition was reflected in the quality of the music. The movement certainly projects an affirmative character; the second theme, derived from the emotional melody of the third movement, briefly attempts to recall the past, but it is overwhelmed by the onrush of energy. The most unusual formal aspect of the movement is the fusion of development and recapitulation, ending in the minor key. An extended coda is therefore necessary to motivate a confident ending—and in this case the coda is almost half the length of the movement! Now, for the first time in this symphony, we may be intruding on one of Schumann's private messages: we hear an elaborate coda-development of a totally new theme, one used earlier by Schumann in his piano *Fantasie*, Opus 17; it had been borrowed, in its turn, from Beethoven's song cycle *An die ferne Geliebte*, where it was a setting of the words "*Nimm sie hin denn diese Lieder*" ("Take, then, these songs of mine"). In the *Fantasie*, Schumann was unmistakably offering his music to Clara; here, too, it seems, he is offering the music to her, though now the void that separates him from his "distant beloved" is no longer physical but psychological.

The very ending brings back the fanfare motto from the first movement in an assertion of victory, but this victory, unlike Beethoven's in the Fifth Symphony, is a triumph of will power, almost of self-hypnosis. Schumann could not foresee, when he finished Opus 61, that the truly "dark days" still lay ahead.

—S.L.

More . . .

Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn in Washington, D.C., at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Antal Dorati's extended efforts to record the complete Haydn symphonies with the Philharmonia Hungarica resulted in one of the great monuments of recorded history, in

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seven boxed sets accompanied by detailed notes. For those perhaps unwilling to buy thirty-eight LPs to have the entire series, Neville Marriner has recorded nine of the Haydn symphonies with nicknames, including the *Surprise*, with the Academy of St. Martin-in-the-Fields (Philips, six LPs). Neither of the foregoing is as yet available on compact disc. There are many choices for a single recording of the *Surprise*. Leonard Bernstein has no fewer than three recordings of the *Surprise* Symphony in the current catalogue, of which the most recent, with the Vienna Philharmonic, is available on compact disc (DG, coupled with the *Sinfonia concertante*). Sir Colin Davis leads the Concertgebouw Orchestra in three of the London symphonies, Nos. 93, 94, and 96, on a Philips CD, and Herbert von Karajan couples the *Surprise* with Symphony No. 101 in his recording with the Berlin Philharmonic (DG). Among the classic older recordings, George Szell's reading of symphonies 93 and 94 with the Cleveland Orchestra should not be overlooked (CBS). Christopher Hogwood leads the Academy of Ancient Music in a performance with original instruments of symphonies 94 and 96 (London).

Max Bruch has not yet been made the subject of a full-length study in English. There are many books and articles about his music in German; the most useful of these for the concertos is *Max Bruchs Instrumentalmusik* by Wilhelm Lauth, which is No. 68 in the series *Beiträge zur rheinischen Musikgeschichte* (Arno Volk, Cologne). Donald Francis Tovey's sympathetic analysis of the G minor concerto is printed in his *Essays in Musical Analysis* (Oxford). There are many recordings. Anne-Sophie Mutter has recorded it with Herbert von Karajan and the Berlin Philharmonic (DG), Shlomo Mintz with Claudio Abbado and the Chicago Symphony (DG), Itzhak Perlman with André Previn and the London Symphony (Angel); all of the above are coupled with the Mendelssohn Violin Concerto. (The Mutter and Perlman recordings have been reissued on compact disc.)

The article on Robert Schumann in the New Grove, by Gerald Abraham, is very fine. Hans Gál's *Schumann Orchestral Music* in the BBC Music Guides (U. of Washington paperback) is one of the best volumes in that fine series; it contains a brief but informative discussion of each of the symphonies. *Robert Schumann: The Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel. An absorbing recent Schumann book is Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern University Press), a study of the composer's medical and psychological life, based on the incredibly rich lode of diaries, letters, and other personal documents from Schumann, his wife, and his friends. The author is a San Francisco psychiatrist who seems to understand more about the composer, his many moods and anxieties, and his physical ailments than the doctors who treated him. Like Maynard Solomon's *Beethoven*, this book treads carefully and respectfully in the dangerous realm of psychohistory; its careful documentation and generally convincing arguments provide a much richer understanding of this tormented genius than we have had hitherto. Among recordings of the Schumann symphonies, Bernard Haitink's with the Concertgebouw Orchestra is a fine set available in all formats (Philips, three LPs or two CDs). Rafael Kubelik's splendid set of the four symphonies (plus the *Manfred* Overture) with the Bavarian Radio Symphony Orchestra, which had the special advantage of being recorded with the orchestra in the standard nineteenth-century seating position—with second violins on the right—so that the interplay of violin parts makes the spatial effect that the composer intended, has unfortunately been withdrawn (CBS). Leonard Bernstein has recorded the Schumann Second with the Vienna Philharmonic (DG, coupled with the Cello Concerto; not yet on CD). Giuseppe Sinopoli's performance with the Vienna Philharmonic is available on LP and as a compact disc (DG; coupled with *Manfred*).

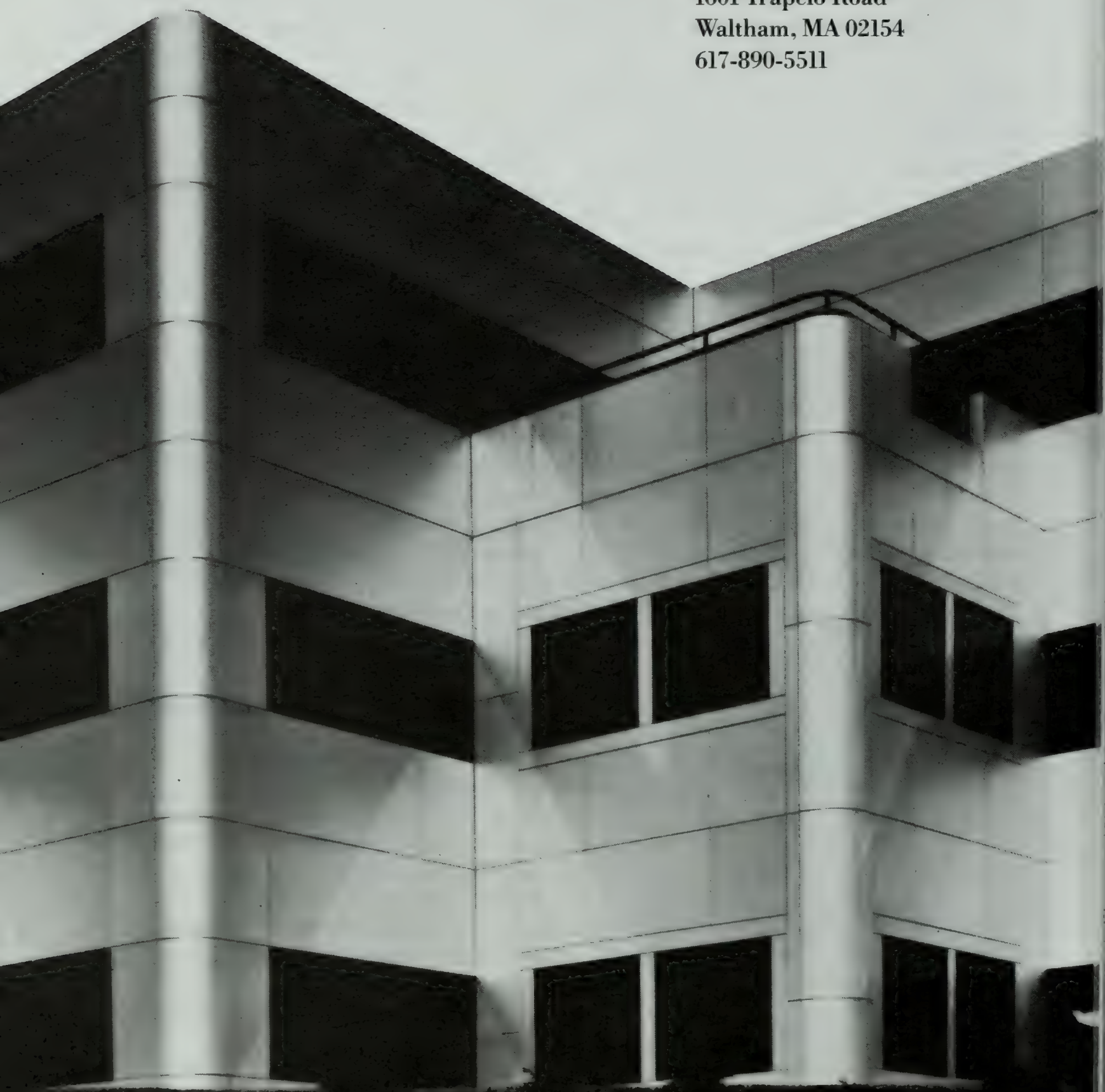
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Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist at Tanglewood that summer. In April 1986 he made his first appearances as a concerto soloist on Boston Symphony Orchestra subscription concerts.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half, under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galimir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977 until 1983; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season he was concertmaster of the Worcester Symphony.



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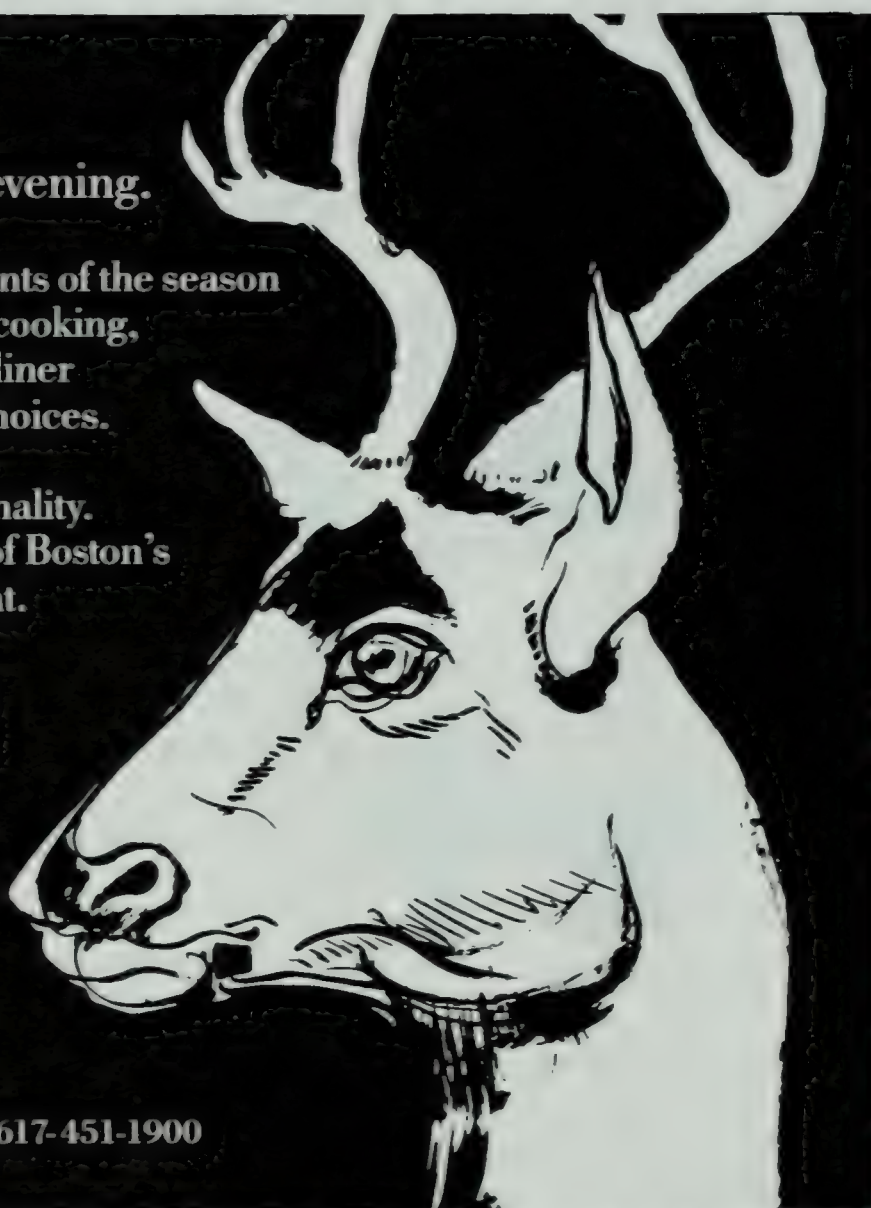
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Friday 'A'—October 16, 2-3:50

Saturday 'B'—October 17, 8-9:50

SEIJI OZAWA, conductor

MURRAY PERAHIA, piano

HENZE Symphony No. 7

(Boston premiere)

BEETHOVEN Piano Concerto No. 5,
Emperor

Friday Eve—October 23, 8-9:55

Saturday 'A'—October 24, 8-9:55

SEIJI OZAWA, conductor

MALCOLM LOWE, violin

HAYDN Symphony No. 94, *Surprise*

BRUCH Violin Concerto No. 1

SCHUMANN Symphony No. 2

Thursday 'C'—October 29, 8-9:50

Friday 'B'—October 30, 2-3:50

Saturday 'B'—October 31, 8-9:50

Tuesday 'B'—November 3, 8-9:50

CARL ST. CLAIR conducting

CECILE LICAD, piano

DVOŘÁK *Carnival Overture*

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(Boston premiere of symphony
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RAVEL Piano Concerto in G

RAVEL *Rapsodie espagnole*

Wednesday, November 11 at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'A'—November 12, 8-9:50

Friday 'A'—November 13, 8-9:50

Saturday 'A'—November 14, 8-9:50

Tuesday 'C'—November 17, 8-9:50

YURI TEMIRKANOV conducting

LIADOV *Kikimora*

TCHAIKOVSKY Suite No. 4, *Mozartiana*

DVOŘÁK Symphony No. 8

Wednesday, November 18 at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'D'—November 19, 8-10:05

Friday 'B'—November 20, 2-4:05

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KATHLEEN BATTLE, soprano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

POULENC *Stabat Mater*, for soprano,
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MAHLER Symphony No. 4

Saturday 'B'—November 21, 8-10

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KATHLEEN BATTLE, soprano

TANGLEWOOD FESTIVAL CHORUS,

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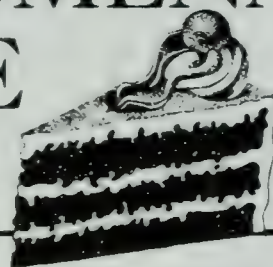
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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts become available at the box office *once a series has begun*. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. or Sunday from 1 p.m. until 6 p.m. There is a handling fee of \$1.25 for each ticket ordered by phone.

THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif

merchandise and gift items such as calendars, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at \$5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave



before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15,

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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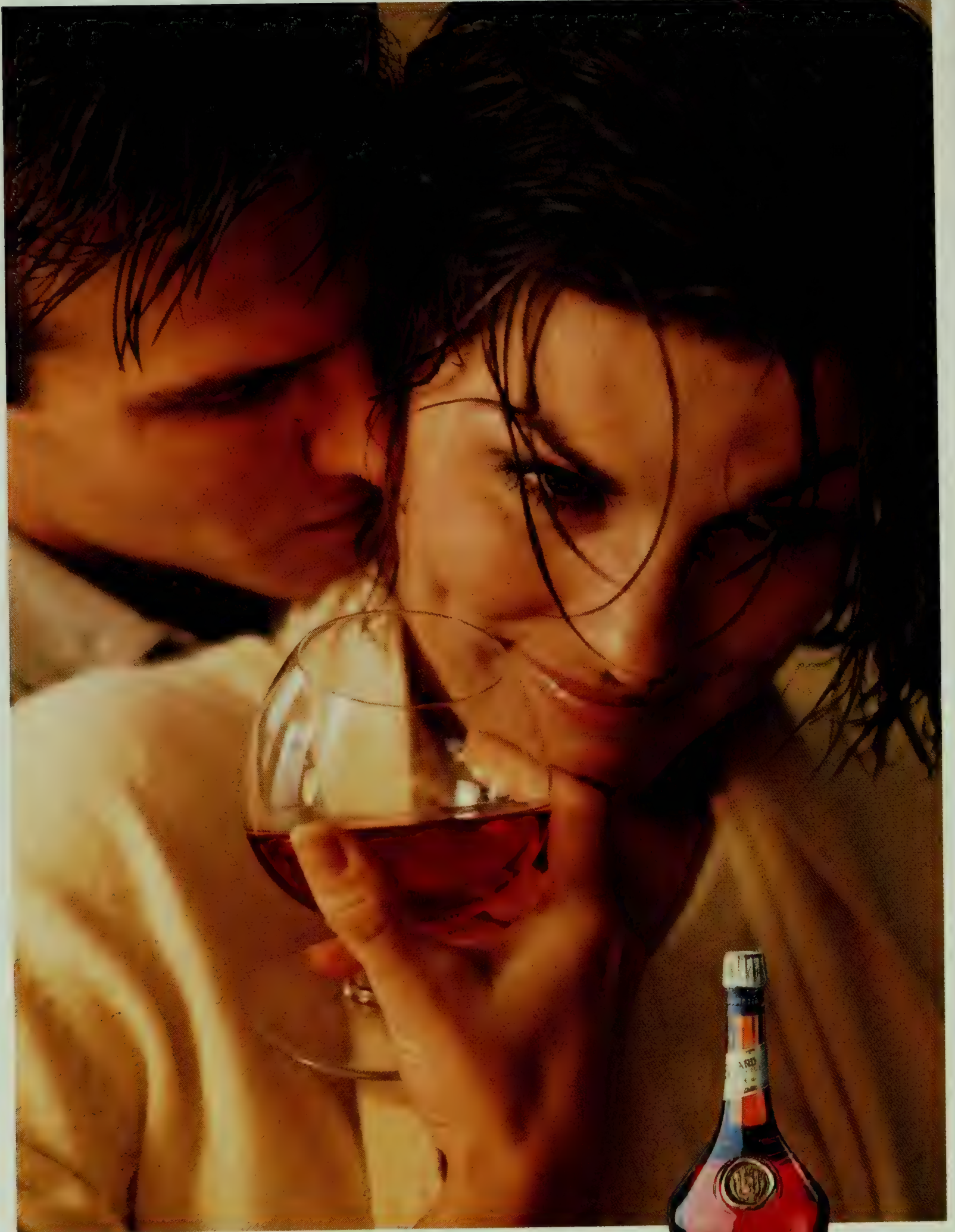
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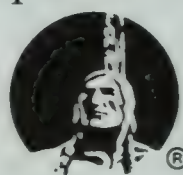
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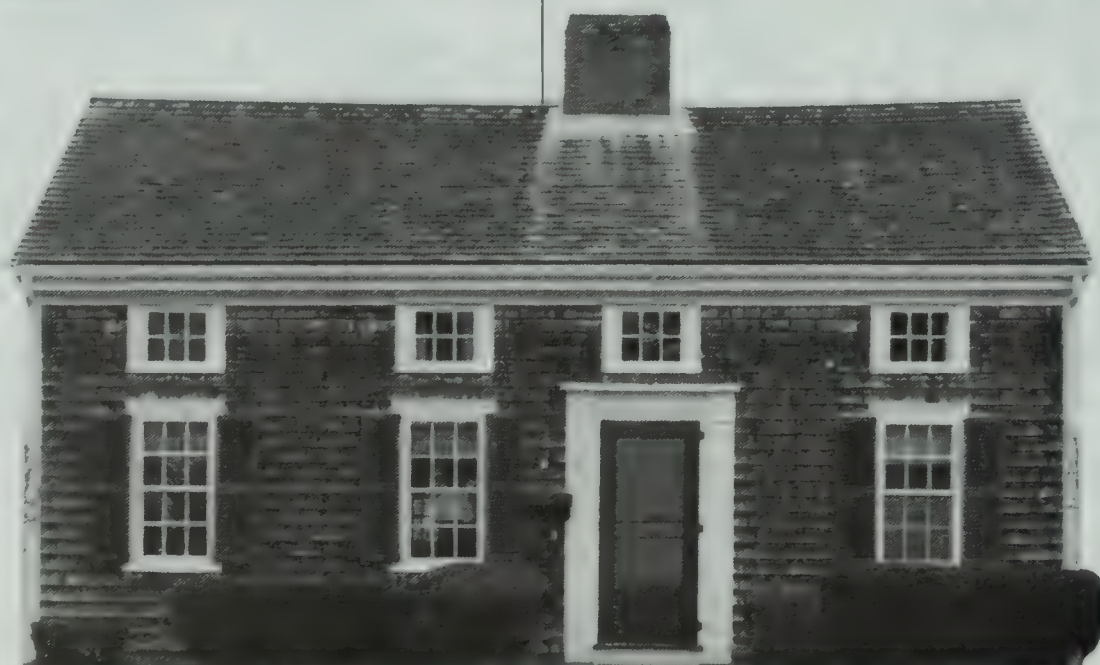
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As a Friday-afternoon concertgoer since 1930 and a member of the Boston Symphony Orchestra's Board of Trustees since 1962, Mrs. James H. Perkins has witnessed a great number of exciting and wonderful changes within the orchestra. She holds the distinction of being the first woman elected to the BSO's governing board and was heavily involved in the Ford Foundation fundraising efforts in the 1960s.

Over the past twenty-five years Mrs. Perkins has continued to demonstrate her support to the Boston Symphony Orchestra through her personal financial commitments and her ongoing involvement in Board-related activities. In December 1985 she underwrote a BSO performance of the Bach B minor Mass. Her most recent contribution of \$25,000 has been donated to the BSO's Annual Fund to underwrite the October 16, 1987 BSO concert with guest soloist Murray Perahia. Mrs. Perkins has found it "extremely gratifying" to underwrite a BSO concert and encourages others to do likewise.

Boston Symphony Chamber Players 1987-88 Season at Jordan Hall

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, offer a three-concert series at Jordan Hall on Sunday afternoons at 3 p.m. This year's series begins on November 8, with music of Beethoven, Fine, and Mozart, and the Boston premiere of Krôdo Môri's *Premier Beau Matin de Mai*, commissioned for the Chamber Players' Japan Tour last spring and given its American premiere at Tanglewood this past summer. The first performance of John A. Lennon's *Far From These Things*, commissioned by the Boston Symphony Orchestra, is featured on the January 31 program, which also includes music of Mozart, Hindemith, and Dvořák. The series concludes on February 28, with music of Haydn, Harbison, Henze, and Mendelssohn. Subscriptions are priced at \$37, \$29, and \$21. This

year, for the first time, tickets to individual performances, priced at \$14, \$10.50, and \$7.50, will be available at the Symphony Hall box office beginning October 19. For further information, please call 266-1492.

New Friday Supper Talks

The Boston Symphony Association of Volunteers is pleased to offer subscribers to the Friday-evening series the opportunity to complement their evening at Symphony Hall with a gourmet supper and informative lecture. BSO Musicologist and Program Annotator Steven Ledbetter will discuss the works on the evening's concert, supplementing his talk with recorded segments. The Friday Supper Talks, held in the Cohen Annex, take place on October 23, December 11, and April 22. An a la carte bar begins at 5:30, followed by the buffet supper and talk at 6:30. The series of three is \$54, with individual Supper Talks available at \$19, as space permits. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO Publications Coordinator Marc Mandel (October 16 and 17), BSO Director of Finance and Business Affairs Michael McDonough (October 30 and 31), and BSO violist Mark Ludwig (November 13 and 14). BSO Assistant Conductor Carl St. Clair will be Robert J. Lurtsema's guest on *Morning Pro Musica*, Monday, October 26, at 11.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

N° 5
CHANEL
PERFUME

FILENES

BSO Members in Concert

BSO flutist Fenwick Smith gives a New England Conservatory faculty recital at Jordan Hall on Tuesday, October 27, at 8 p.m. The program includes the Hindemith Flute Sonata, the Boston premiere of John Harbison's Duo for flute and piano, Debussy's *Songs of Bilitis*, and Kuhlau's Quartet for Four Flutes. Assisting artists include pianist Randall Hodgkinson, narrator Martha Moor, and flutists Leone Buyse, Randolph Bowman, and Robert Stallman. Admission is free.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein and consisting primarily of BSO players, opens its fifteenth-anniversary season of three concerts on Monday, November 2, at 8 p.m., at Sanders Theatre in Cambridge, with the world premiere of *Cymbeline* (after Shakespeare), a semi-staged work by Charles Fussell, conducted by the composer and featuring Jack Larson as narrator with tenor David Gordon. Tickets are \$10 general admission (\$5 students and seniors). For further information, call (617) 437-0231.

Music Director Ronald Knudsen opens the Newton Symphony Orchestra season on Sunday, November 8, at 8 p.m., at Aquinas Junior College in Newton Corner, with violin soloist Nai Yuan Hu in Lalo's *Symphonie's espagnole*, and the Brahms Symphony No. 3. Single tickets are \$12; a four-concert subscription series is available for \$40. For further information,

call (617) 965-2555.

The John Oliver Chorale begins its three-concert season with the Fauré *Requiem* in its "early version," and music of Poulenc and Martin, on Friday, November 13, at 8 p.m. at Old South Church in Boston. Single tickets are \$13, \$10, and \$7. For further information, call (617) 924-3336.

Music Director Max Hobart opens the Civic Symphony Orchestra season on Friday, November 13, at 8:15 p.m. at Jordan Hall with Beethoven's Symphony No. 5, the overture to Verdi's *La forza del destino*, and, with soprano Jayne West, Paul Gay's *Aherne Sonnets* and Mozart's *Exsultate, jubilate*. Tickets are \$10 and \$7. For further information, call (617) 437-0231.

Music Director Ronald Feldman opens the 1987-88 season of the New England Philharmonic (formerly the Mystic Valley Orchestra) with John Harbison's *Remembering Gatsby: Foxtrot for Orchestra*, Henk Badings' Concerto for Flute and Wind Symphony Orchestra, featuring BSO flutist Fenwick Smith, and Rimsky-Korsakov's *Scheherazade*. Tickets are \$7 (\$5 students, seniors, and special needs). The program will be performed twice: at Paine Hall in Cambridge on Friday, November 13, at 8 p.m., and at Dwight Hall in Framingham on Sunday, November 15, at 5 p.m. For further information, call 868-1222.



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This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Raméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Charles Munch chair

Tamara Smirnova-Šajfar

Associate Concertmaster

Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

Robert L. Beal, and

Enid L. and Bruce A. Beal chair

Bo Youp Hwang

Acting Assistant Concertmaster

Edward and Bertha C. Rose chair

Max Winder

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Sheldon Rotenberg

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Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

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Marylou Speaker Churchill

Fahnestock chair

Vyacheslav Uritsky

Charlotte and Irving W. Rabb chair

Ronald Knudsen

Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

*Gerald Elias

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Lucia Lin

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

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‡Burton Fine

Charles S. Dana chair

Patricia McCarty

Anne Stoneman chair,

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Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos

Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
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*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

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Harold D. Hodgkinson chair
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Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans

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Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran
chair*

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Acting Principal Oboe
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Wayne Rapier

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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom
*Farla and Harvey Chet
Krentzman chair*

Bassoons

Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
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Daniel Katzen
Jay Wadenpfuhl
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Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp

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Librarians

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References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
Michael Feinstein
Ferrante and Teicher
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and
National Music Camp
Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Bobby Short
Abbey Simon
Georg Solti
Stephen Sondheim
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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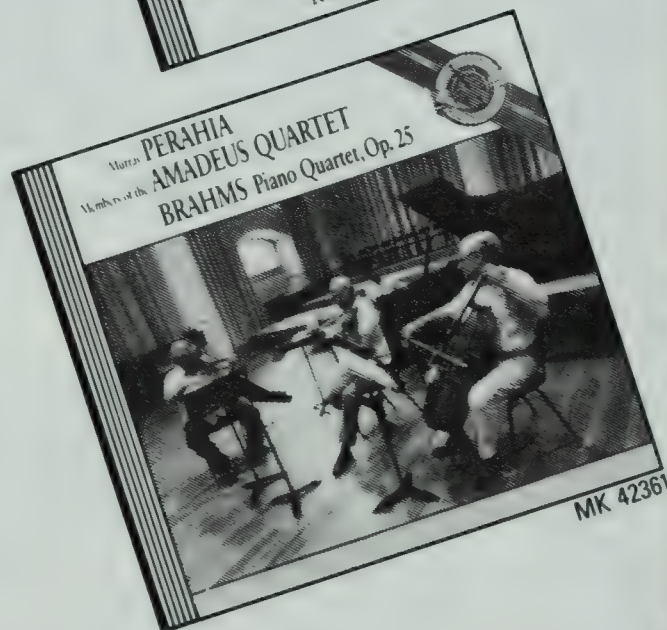
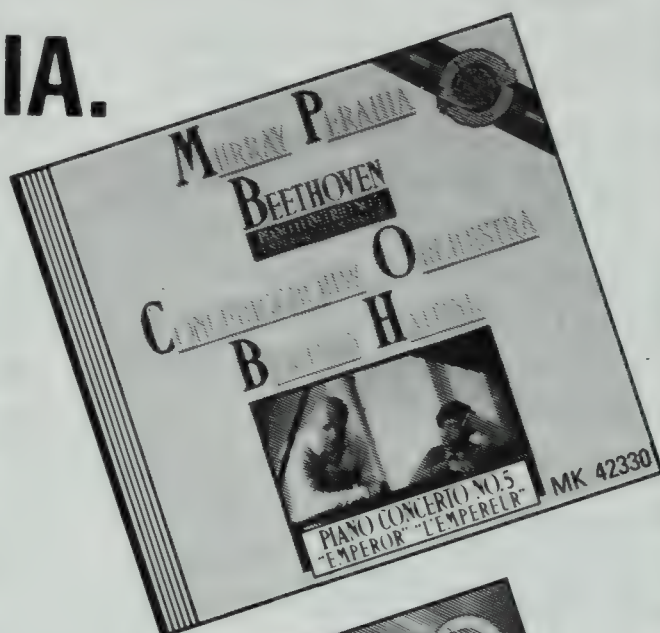
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Thursday, October 15, at 8

Friday, October 16, at 2

Saturday, October 17, at 8

SEIJI OZAWA conducting

HENZE

Symphony No. 7

(Boston premiere)

Tanz (Lebhaft und beseelt)

[Dance (Lively and soulful)]

Ruhig bewegt [With calm motion]

Unablässig in Bewegung

[With unrelenting motion]

Ruhig, verhalten

[Calm, holding back]

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Emperor

Allegro

Adagio un poco mosso

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MURRAY PERAHIA

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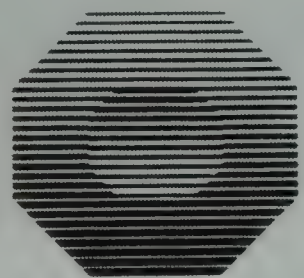
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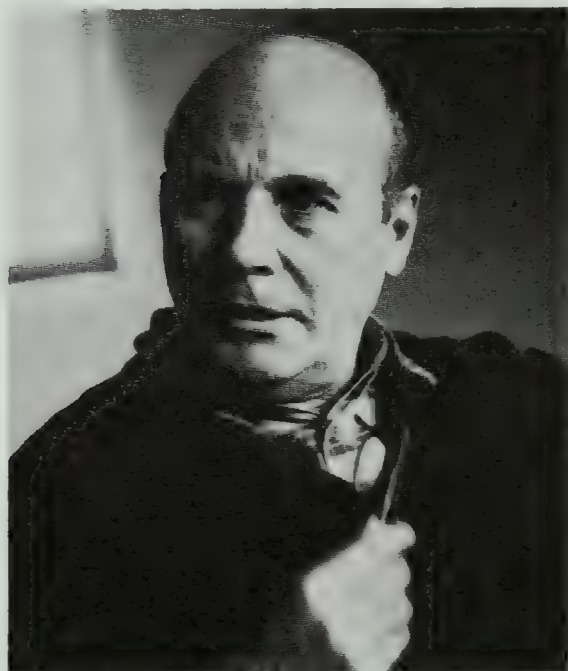


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Hans Werner Henze

Symphony No. 7



Hans Werner Henze was born in Gütersloh, Westphalia, on July 1, 1926; he now lives near Rome. The Seventh Symphony was composed between October 15, 1983, and July 28, 1984, for the centennial of the Berlin Philharmonic Orchestra, which gave the first performance on December 1, 1984, under the direction of Gianluigi Gelmetti. Henze himself led the first American performance, with the Cleveland Orchestra, on April 18, 1985. These are the first performances by the Boston Symphony Orchestra, and the first in Boston. The Seventh Symphony runs about 46 minutes in performance and calls for an enormous orchestra consisting of four flutes (second and third doubling piccolo, fourth doubling alto flute), two oboes and English

horn, heckelphone (here replaced by bass oboe), four clarinets (fourth doubling bass clarinet) and contrabass clarinet, four bassoons (fourth doubling contrabassoon), six horns, two trumpets in D and four in C, three tenor trombones, bass trombone, contrabass trombone, bass tuba, three groups of percussion instruments (I: timpani, two tam-tams [very high and high in pitch], two bongos, six tom-toms, maracas, tubular chimes, glockenspiel; II: bass drum, side drum, two bongos, maracas, Chinese gongs, glockenspiel, marimba; III: three suspended cymbals, three tamtams [medium, low, and very low in pitch], crotales, tambourine, güiro [gourd], whip, and vibraphone), celesta, harp, piano, and strings.

German-born (though a resident of Italy for many years), Hans Werner Henze demonstrated his musical interests at an early age, though this led to family tensions at a time (the late '30s) when politics rather than the arts inevitably dominated German family life. The experience of chamber music played almost secretly in the partially Jewish household of a friendly neighbor confirmed the composer-to-be in the notion that music was anti-authoritarian, the embodiment of individuality, a view that has remained a powerful part of Henze's musical outlook to this day. He began to compose at about the age of twelve, even before he had begun systematic instruction. When he was drafted in 1944, he continued composing under the inevitable restrictions of military life, turning them to advantage by training himself to hear complex musical combinations mentally. After the war he began studies with Wolfgang Fortner in Heidelberg, where he attained a technical mastery of counterpoint and began to compose the works that represented his earliest successes. But by the late 1940s he became an eager participant in the summer courses offered at Darmstadt by René Leibowitz, one of the leading proponents of the dodecaphonic school that emanated from Vienna. During the ensuing years he began to produce a wide-ranging array of scores in virtually every medium, from small chamber combinations to symphony and opera.

Unlike his near contemporary Karlheinz Stockhausen and other young composers of the time, like Pierre Boulez, Henze has never sought innovation as a primary goal. Though he has drawn from the twelve-tone system (sensing its usefulness as a means of lyric enrichment), he has also composed in the classical forms (especially variation form, which is central to his style) and the traditional genres of symphony, concerto, and opera. In another respect he differs from Stockhausen, Boulez, and crew in his emphasis on vocal music and on Italianate lyricism even in his instrumental music. ("Singing," Henze has said, "is, quite simply, the manifestation of life.")

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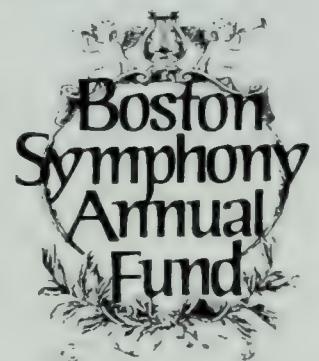
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In 1953 Henze left Germany and settled in Italy, first near Naples, later closer to Rome. He wrote a large number of varied works that have achieved considerable renown, including operas ranging as widely in character as *The King Stag* (based on Gozzi's fairy tale), *Der Prinz von Homburg* (based on Kleist's tragic drama), *Elegy for Young Lovers* (to an original libretto by W. H. Auden and Chester Kallman), and the satirical social comedy *The Young Lord*, culminating in *The Bassarids* (based on Euripides' *The Bacchae* in a treatment by Auden and Kallman). The last-named was premiered by the Deutsche Oper of Berlin at the Salzburg Festival, a pinnacle of success (though the audience at the Salzburg Festival, which treated the whole affair as a social occasion, not a significant artistic experience, caused the composer to vow that he would never write another opera in the traditional form; most of his later theatrical works have used the forms more commonly employed in the popular musical theater, where a strain of political commentary is more normal). By this time Henze had already made his first visit to the United States to hear Leonard Bernstein conduct the New York Philharmonic in the premiere of his Fifth Symphony.

By the late 1960s Henze began to re-examine the underlying assumptions of his art; his work became overtly political in expressing his commitment to the New Left and the Socialist revolution. He spent a year in Cuba (1969-70), where he conducted the premiere of his Sixth Symphony. Though his political views had naturally been hinted at in his earlier works, many of which offered criticisms of society's failings, his new works after this time became overwhelmingly political, and many erstwhile admirers feared he had lost his way as an artist. A "secular and military oratorio," *The Raft of the "Medusa,"* conceived as a requiem for Ché Guevara and based on the story made famous by Géricault's painting, caused a scandal at its abortive premiere in Hamburg in 1968. German police invaded the concert hall, arresting the librettist



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of the new work, Ernst Schnabel, and students who had draped the stage with a red flag. Henze's response was to compose *Versuch über Schweine* (*Essay on Pigs*) for solo declamation and orchestra.

Throughout much of the '70s Henze's work retained this urgently political cast in theatrical pieces (the vaudeville *La Cubana* and *We Come to the River*, described as "Actions for music") and vocal compositions with instruments. At the same time he was composing in abstract forms like the string quartet (three of them between 1975 and 1977) and employing older musical ideas (and the work of such earlier composers as Carissimi and Monteverdi) in modern versions.

Though his social concerns remain, Henze's more recent music has once again achieved a balance that he may have temporarily lost in the heat of political passions. His 1980 opera *The English Cat*, for example, returns to the vein of elegant satire that characterized *The Young Lord*. And in the Seventh Symphony—his first symphony in fifteen years, composed on a commission from the Berlin Philharmonic Orchestra for its centennial—he returned to the large abstract instrumental form that has been at the heart of German music since the end of the eighteenth century. (Henze has composed more orchestral music since the Seventh, and he has accepted a commission from the Boston Symphony Orchestra for a new orchestral piece.)

The Seventh Symphony follows the German classical tradition in its division into four substantial movements. The work as a whole runs some three-quarters of an hour, and its movements roughly mirror the traditional pattern of fast-slow-scherzo-finale. Though Henze's comments (reproduced below) refer to sonata form, listeners will find few cues to help them follow the shape of the piece. The composer prefers an



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attentive listener willing to follow the music where it leads, to learn the “message” of the score from the music itself, without narrative guide. Suffice it to say, then, that Henze’s Seventh Symphony is a serious work, filled with a rich variety of material to fill one’s attention through many hearings. The large orchestra is presented both *en masse* and in many kaleidoscopic combinations, but most often Henze allows the families of instruments to play and sound together, like the bassoons at the very opening, soon joined by horns, then by low strings. The result is a layered texture, often very thick, but sometimes suddenly thinning out to a single lyrical line. The ideas seem to grow naturally out of those that precede, and to put forth tendrils and shoots like a tropical plant. The image of tropical lushness is entirely appropriate to the density of this score, and perhaps too is Conrad’s image of the tropics as the “heart of darkness,” for there is much here that is dark and despairing, as well as much that is delicate and ethereal. For all its length and size, it is a score of enormous concentration and passion.

—Steven Ledbetter

The following remarks by the composer on this work are the conclusion of a longer statement, the first part of which reiterates the circumstances of its commissioning and composition as described above; he then speaks of the music of the Seventh Symphony:

Of all my orchestral works, this one, because it was ordered by the [Berlin Philharmonic] Orchestra and as a consequence, composed for the Orchestra, is the most “philharmonical.” While composing, I was in the position of a playwright who was writing for a theater that he knows well and for actors acquainted with his style. Here in the symphony, all the orchestral stops are fully drawn, all the possibilities used that I could think of as belonging to such a highly developed apparatus, such an artist’s collective—the uncommonly varied range of color, acoustical richness and differentiation—to carry the content of my piece.

What is communicated is not intended to be at all a secret, but it should and will be imparted only through the music itself. I do not wish to preface it with introductions and descriptions. This piece can be understood quite in the sense of my previous occupation with sonata form and the German symphonic style, in the stream of historical development, as a reflection on music, its narrative and pictorial character. Proceeding from our classical canon of beauty and orienting itself upon it, I venture a personal style of presentation and manner of expression and come to my own interpretation of our conflict-ridden time, of the world in which we live and with which we stand in a delicate state of tension.

—Hans Werner Henze
(English translation S.L.)

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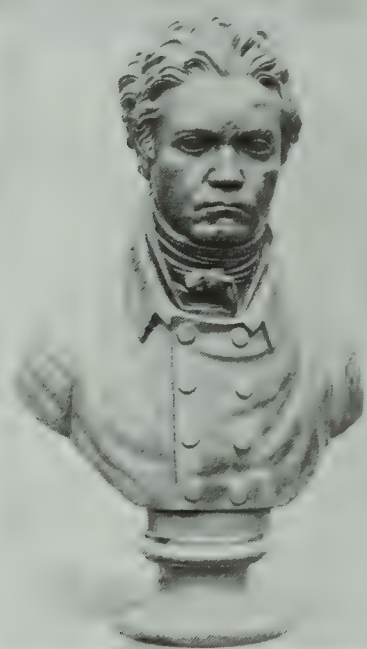
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Ludwig van Beethoven

Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He composed the Emperor Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall in Boston on March 4, 1854, by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. Georg Henschel led the first Boston Symphony Orchestra performances of the Emperor Concerto in March 1882, during the BSO's first season, with soloist Carl

Baermann. Wilhelm Gericke gave performances with Baermann, Carl Faelten, Adele aus der Ohe, Helen Hopekirk, Ignace Paderewski, Samuel Sanford, Frederic Lamond, and Ferruccio Busoni; Arthur Nikisch with Fanny Bloomfield-Zeisler, Franz Rummel, and Eugen D'Albert; Emil Paur with Baermann; Karl Muck with Paderewski, Harold Bauer, Teresa Carreño, and Leonard Borwick; Max Fiedler with Paderewski, H. Gebhard, Ernest Hutcheon, Busoni, Elizabeth Howland, and Wilhelm Backhaus; Otto Urack with Carreño; Henri Rabaud with Bauer; Pierre Monteux with Josef Hofmann, Bauer, and Claudio Arrau; Serge Koussevitzky with Alfred Cortot, Walter Gieseking, Hofmann, Egon Petri, Alexander Borovsky, and Nadia Reisenberg; Richard Burgin with Rudolph Ganz, Leonard Shure, Jesús María Sanromá, and Reisenberg; G. Wallace Woodworth with Rudolf Serkin; Charles Munch with Clifford Curzon, Lélia Gousseau, Robert Casadesus, Serkin, Arrau, and Eugene Istomin; Erich Leinsdorf with Arthur Rubinstein, Van Cliburn, and Grant Johannesen; Charles Wilson with Vladimir Ashkenazy; Max Rudolf with Serkin; William Steinberg with Rudolf Firkušny and Jerome Lowenthal; Eugene Ormandy with Philippe Entremont; Seiji Ozawa with Christoph Eschenbach; Colin Davis and Ferdinand Leitner also with Eschenbach; Seiji Ozawa and Joseph Silverstein with André-Michel Schub; Ozawa with Rudolf Serkin (who gave the most recent subscription performances, in January 1981) and Alexis Weissenberg; Christoph Eschenbach with Emanuel Ax; and Kurt Masur with André Watts (the most recent Tanglewood performance, in July 1984). In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.

Beethoven's Fifth Piano Concerto, the last concerto that he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, siege, and bombardments. The French erected a battery on the Spittalberg and began firing on the night of May 11—directly toward Beethoven's apartment, which happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell,

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jordan marsh

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absence, and return." About this time he also composed the *Harp Quartet* for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost completely unknown in German-speaking countries. In fact, the origin of the nickname is still unknown.

The piece was successfully performed in Leipzig in 1810, but Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough to allow him to take the solo part. In the end his pupil Carl Czerny played the first Vienna performance, but this time it failed unequivocally. The fault was certainly not in the composition and probably not in the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

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Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: "*Non si fa una Cadenza, ma s'attacca subito il seguente*" ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal idea with the orchestra joining in before long in the warm horn melody. (From this time on, Beethoven began to write cadenzas for his earlier concertos, too. Since he was no longer going to play them himself, he wanted to be sure that the cadenza offered was not an arbitrary intrusion into the musical fabric.)

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—S.L.

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There is a good brief treatment of Hans Werner Henze in *The New Grove* (the article is by Robert Henderson), but since its cutoff date was 1977, it naturally fails to discuss the most recent decade of Henze's work. Operatic director Ian Strasfogel provides a non-technical introduction to Henze's large works for the stage in a recent article, "The Other Side of the Churchyard Wall," in *Opera News* for May 1987. Henze's own writings are both voluminous and highly articulate. An excellent selection has been published in English as *Hans Werner Henze, Music and Politics: Collected Writings, 1953-81* (Faber). It includes statements on his own development and extensive essays particularly on the major operas. Though a large part of Henze's work has been at some time available on records, many are no longer in the catalogue. Among the larger works that remain available are Henze's own performances of the first five symphonies with the Berlin Philharmonic (DG, two LPs). The Sixth was once available on DG, and the Seventh has not been recorded yet. The 1967 symphonic suite *Telemanniana* is available on a compact disc in a performance by Gerd Albrecht and the Berlin Radio Symphony Orchestra (Schwann Musica Mundi, coupled with works by Cassella and Villa-Lobos). Of the stage works, *Der junge Lord* was recorded complete and long available on DG; it was also filmed by the Hamburg Opera for television. *Elegy for Young Lovers* was recorded in an abridged version (roughly half the score) for DG with the original cast. *The Bassarids* recently enjoyed a successful revival in Berlin and will soon be available on record.

The excellent Beethoven article by Alan Tyson and Joseph Kerman in *The New Grove* is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psycho-history to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Donald Francis Tovey's essay on the Fifth Concerto is included in his *Essays in Musical Analysis* (Oxford paperback), and Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (U. of Washington paperback). The *Emperor* Concerto is one of the most frequently recorded works in the entire catalogue. Murray Perahia's recording with Bernard Haitink and the Amsterdam Concertgebouw is due out this year, to complete their cycle of the five Beethoven piano concertos (CBS). Rudolf Serkin has recorded it with the Boston Symphony Orchestra and Seiji Ozawa (Telarc compact disc, available either singly or in a set of three discs with the complete Beethoven piano concertos). Ozawa's older recording with Christoph Eschenbach and the Boston Symphony Orchestra is currently available only in a four-record LP set of various Beethoven works (DG). The even earlier recording by Arthur Rubinstein with the BSO under the direction of Erich Leinsdorf is also still available, again only on LP (RCA). Classic performances recently reissued on compact disc include the readings of Artur Schnabel with the London Symphony Orchestra under Sir Malcolm Sargent (Arabesque) and Emil Gilels with the Cleveland Orchestra under George Szell (Angel). Leon Fleisher's complete set of the Beethoven concertos with Szell and the Cleveland Orchestra, still one of the landmarks of recorded history, remains available as a four-disc set of LPs (CBS) or individually on cassette (Odyssey).

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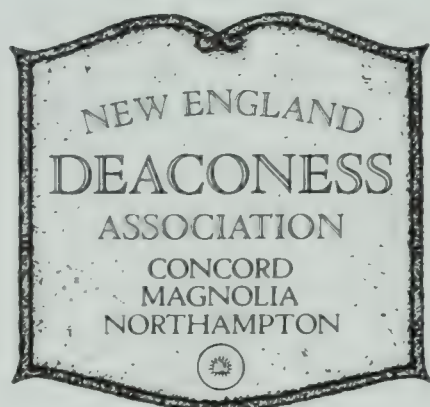
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Murray Perahia



This season Murray Perahia celebrates the completion of his Beethoven concerto cycle with Bernard Haitink and the Amsterdam Concertgebouw for CBS Masterworks. He opened the New York Philharmonic's 1987-88 season performing Beethoven's Fourth Concerto with Sir Colin Davis on a concert televised "Live From Lincoln Center," and he performs the *Emperor* Concerto with Seiji Ozawa and the Boston Symphony Orchestra in Boston and at Carnegie Hall. This month he helped celebrate Sir Georg Solti's seventieth birthday by performing the Mozart Concerto for Two Pianos with Solti and the Chicago Symphony, and this

season brings his first United States duo-piano recital appearances with his close friend and colleague Radu Lupu.

A graduate of the Mannes College of Music, Mr. Perahia first worked privately, between the ages of six and seventeen, with Jeannette Haien. He studied piano with Mieczyslaw Horszowski and chamber music with Artur Balsam, and also studied conducting and composition. In 1966, when he was nineteen, he spent the first of four summers at the Marlboro Music Festival. In 1972 he became the first American ever to win the prestigious Leeds Competition, leading to more than fifty European engagements. Since then he has risen to international prominence and amassed an award-winning discography numbering more than thirty releases. In 1972 he signed an exclusive contract with CBS Masterworks, becoming the first pianist added to their list of recording artists in ten years. The first American ever to record the complete Mozart piano concertos—a nine-year undertaking, with the English Chamber Orchestra, begun in 1976—Mr. Perahia has won more than ten major recording awards for that project. Last season he received two "Best Recording of the Year" awards from *Gramophone* magazine: for his Beethoven concertos 3 and 4 with Haitink and the Concertgebouw, and for his Mozart and Schubert duos disc with Radu Lupu. Among his CBS releases this year will be the *Emperor* Concerto, and a recording of the Brahms G minor piano quartet recorded with the Amadeus Quartet to celebrate that group's fortieth anniversary.

Mr. Perahia has performed with all of the world's major orchestras, has appeared throughout the world in recital, and has performed as chamber musician with the world's greatest string quartets and at the Marlboro and Aldeburgh festivals. He has been the subject of numerous television documentaries, and he has been seen in televised performances with such distinguished conductors as Carlo Maria Giulini, Seiji Ozawa, Sir Georg Solti, and Zubin Mehta. Last season he was the only American invited to participate in a special piano festival in Israel celebrating the hundredth anniversary of the late pianist Arthur Rubinstein's birth. Mr. Perahia made his Boston Symphony Orchestra debut in 1976 with the Beethoven Piano Concerto No. 4 under Seiji Ozawa's direction; he has since returned to perform concertos of Mozart and, most recently, in November 1984, Mendelssohn.

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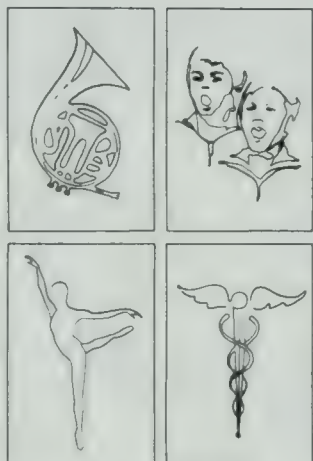


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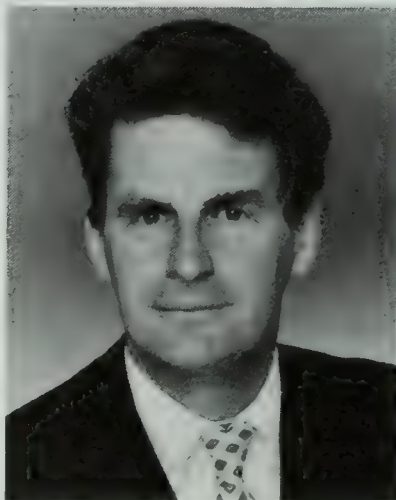
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 Saturday 'A'—October 24, 8-9:55

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HAYDN Symphony No. 94, *Surprise*
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 SCHUMANN Symphony No. 2

Thursday 'C'—October 29, 8-9:50
 Friday 'B'—October 30, 2-3:50
 Saturday 'B'—October 31, 8-9:50
 Tuesday 'B'—November 3, 8-9:50

CARL ST. CLAIR conducting
 CECILE LICAD, piano
 DVOŘÁK *Carnival Overture*
 HUSA *Music for Prague 1968*
 (Boston premiere of symphony
 orchestra version)
 RAVEL Piano Concerto in G
 RAVEL *Rapsodie espagnole*

Wednesday, November 11 at 7:30
 Open Rehearsal
 Marc Mandel will discuss the program
 at 6:45 in the Cohen Annex.

Thursday 'A'—November 12, 8-9:50
 Friday 'A'—November 13, 2-3:50
 Saturday 'A'—November 14, 8-9:50
 Tuesday 'C'—November 17, 8-9:50

YURI TEMIRKANOV conducting
 LIADOV *Kikimora*
 TCHAIKOVSKY Suite No. 4, *Mozartiana*
 DVOŘÁK Symphony No. 8

Wednesday, November 18 at 7:30
 Open Rehearsal
 Steven Ledbetter will discuss the program
 at 6:45 in the Cohen Annex.

Thursday 'D'—November 19, 8-10:05
 Friday 'B'—November 20, 2-4:05

SEIJI OZAWA conducting
 KATHLEEN BATTLE, soprano
 TANGLEWOOD FESTIVAL CHORUS,
 JOHN OLIVER, conductor
 POULENC *Stabat Mater*, for soprano,
 chorus, and orchestra
 MAHLER Symphony No. 4

Saturday 'B'—November 21, 8-10

SEIJI OZAWA conducting
 KATHLEEN BATTLE, soprano
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SUPPER CONCERT I

Thursday, October 29, at 6

Saturday, October 31, at 6

Tuesday, November 3, at 6

VALERIA VILKER KUCHMENT, violin

AZA RAYKHTSAUM, violin

MARK LUDWIG, viola

SATO KNUDSEN, cello

JAMES ORLEANS, bass

DVOŘÁK

Quintet in G for two violins, viola,
cello, and bass, Opus 77

(original five-movement version)

Allegro con fuoco

Intermezzo. Andante religioso

Scherzo: Allegro vivace

Poco andante

Finale: Allegro assai

Please exit to your left for supper following the concert.

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Antonín Dvořák**Quintet in G for two violins, viola, cello, and bass, Opus 77**

To judge from its opus number, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72: in short, a work of the mature Dvořák. That is exactly what Dvořák's publisher Simrock wanted prospective purchasers to think. Actually the quintet was written more than ten years earlier than its published opus number would suggest (the composer himself called it Opus 18 and objected violently, if fruitlessly, to Simrock's deceit). Dvořák turned to the quintet with double bass after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously by the judges, the work received its first performance the following March. At that time it had five movements, an Intermezzo in B major standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo and later published it separately as the Nocturne for strings, Opus 40. The manuscript of the original five-movement version was lost for many years, but turned up recently, allowing us to compare the two. Since it is the five-movement original that will be performed here, it is worth noting that Dvořák made a number of small adjustments when he came to publish the piece in 1888, in addition to cutting out the original second movement entirely. But for the most part, the score remained as he had conceived it a decade earlier.

The judges who first saw the manuscript of the quintet awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and . . . knowledge of the instruments." Certainly Dvořák demonstrated a technical mastery in this work, but just as certainly the piece, for all its charm, does not yet match the best works of his maturity. The player benefiting most from the presence of the double bass in the ensemble is the cellist, who, freed entirely from the customary duties of harmonic support, has much more opportunity to range widely in the thematic interplay of the lines, and Dvořák gives him this opportunity many times. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves, a sonority not possible for a string quartet or even for a string quintet scored (like Schubert's C major) for two cellos. Once this unique feature has been established in the ear of the listener, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, but rather square in the working out of his musical ideas, which lack a characteristic personal profile. He still has some tendency to overwork certain rhythmic motives, especially when building up a climax. The original Andante religioso was placed second, providing a tranquil respite between the two rhythmically energetic movements on either side. The bouncy scherzo dances jovially into a gentler Trio with some welcome irregularities of phrasing. The second slow movement is the one that was left after Dvořák removed the Intermezzo. It fits well after the scherzo since its unfettered lyric flow makes it in many ways the expressive highpoint of the quintet.

Dvořák was a late-blooming composer—he was already in his thirty-fourth year when he wrote this quintet—but his talent was readily apparent. He always worked diligently to develop and increase his control of the medium and was by this time only a few years from some of his greatest achievements in orchestral, chamber, and vocal composition. We can catch clear anticipations of that mastery here.

—Steven Ledbetter

Valeria Vilker Kuchment

Violinist Valeria Vilker Kuchment joined the Boston Symphony Orchestra at the start of the 1986-87 season. Ms. Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich, and, upon completing her studies, became a faculty member at the Tchaikovsky Conservatory College. A prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize, she has appeared as recitalist, soloist, and in chamber music throughout the USSR, Poland,

Germany, and Czechoslovakia. Since coming to the United States in 1975, Ms. Vilker Kuchment has performed throughout the country. In the USSR she made recordings for the Melodiya label; in this country she has recorded for Sine Qua Non. Ms. Vilker Kuchment has been concertmaster of the Harvard Chamber Orchestra, the Boston Philharmonic, the Sinfonova Chamber Orchestra, and the Handel & Haydn Society Orchestra. Her faculty positions have included the New England Conservatory, Longy School of Music, and New Hampshire State University.

Aza Raykhtsaum

BSO violinist Aza Raykhtsaum was born in Leningrad and began studying the piano at age five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov. She became concertmaster of the Leningrad Conservatory

Orchestra and a first violinist in the Leningrad Philharmonic before coming to the United States in 1980, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area.

Mark Ludwig

Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph de Pasquale, and he has had orchestral and ensemble coaching with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Norman Carol, Felix Galimir, and Alexander Schneider. Before joining the Boston Symphony, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic; he has also been principal violist and soloist with The New Chamber Players, a chamber

orchestra composed mainly of members from the Philadelphia Orchestra and the Curtis Institute of Music. Principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season, Mr. Ludwig has also played for the Philadelphia Opera Company, the Concerto Soloists of Philadelphia, and the Philadelphia Pops. He has been on the teaching faculty for viola and violin at the Agnes Irwin School in Rosemont, Pennsylvania, and the Episcopal Academy in Devon, Pennsylvania. He currently teaches privately in the Boston and Cambridge area.

Sato Knudsen

Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr.

Knudsen was associate principal cellist of the San Antonio Symphony; prior to that he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed in Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and WGBH-FM in Boston, as well as throughout New England.

James Orleans

Born in Newark, New Jersey, James Orleans began studying the double bass in 1972. He majored in composition with a concentration in double bass at the University of Indiana at Bloomington, and he graduated magna cum laude from the Boston Conservatory of Music in 1981. His teachers included Edwin Barker, Robert Olsen, and William Rhein. For the summers 1981 and 1982, Mr. Orleans was a Fellow at the Tanglewood Music Center. From 1980 to 1982, his extensive orchestral experience in New England included the Portland Sym-

phony, New Hampshire Symphony, the Boston Repertory Ballet, the Cantata Singers, the Handel & Haydn Society, Emmanuel Music, the Pro Arte Chamber Orchestra, and the Andover Chamber Players, among others. For the 1982-83 season, before joining the Boston Symphony Orchestra in 1983, he was a member of the Milwaukee Symphony Orchestra. A member of the contemporary chamber ensemble Collage, Mr. Orleans maintains an active interest in contemporary music.



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Symphony Spotlight

This is one in a series of biographical sketches which focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Helen Horner McIntyre
Associate Concertmaster Chair

Helen Palmer Horner McIntyre moved to Boston in 1923 when she married Alfred Robert McIntyre. As president of Little Brown and Company, Mr. McIntyre, accompanied by his wife, traveled extensively throughout Europe. They entertained noted authors and critics both abroad and in their Louisburg Square home, and Mrs. McIntyre was an active volunteer for the Visiting Nurse Association of Greater Boston. She also recognized and enjoyed good music. Friday-afternoon concerts at the BSO were an important part of her life, and she was often accompanied by her brother, Harry Horner, and her daughter, Ann. They sat in seats next to those occupied by Fran Fahnestock and her late husband. "Helen and I sat beside each other from 1939 until her death in 1974," Mrs. Fahnestock recalls fondly. Mrs. McIntyre's bequest to the BSO was in appreciation of all the joy and enrichment the orchestra had brought to her life. The BSO chose to recognize Mrs. McIntyre's gift by naming the associate concertmaster's position in her honor.

Boston Symphony Chamber Players 1987-88 Season at Jordan Hall

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, offer a three-concert series at Jordan Hall on Sunday afternoons at 3 p.m. This year's series begins on November 8, with music of Beethoven, Fine, and Mozart, and the Boston premiere of Krôdo Môri's *Premier Beau Matin de Mai*, commissioned for the Chamber Players' Japan Tour last spring and given its American premiere at Tanglewood this past summer. The first performance of John A. Lennon's *Far From These Things*, commissioned by the Boston Symphony

Orchestra, is featured on the January 31 program, which also includes music of Mozart, Hindemith, and Dvořák. The series concludes on February 28, with music of Haydn, Harbison, Henze, and Mendelssohn. Subscriptions, available through the Subscription Office, are priced at \$37, \$29, and \$21. Tickets to individual performances, priced at \$14, \$10.50, and \$7.50, are on sale at the Symphony Hall box office. For further information, please call 266-1492.

New BSO Members

BSO audiences will notice several new faces among the musicians on stage this year. Timothy Morrison returns to the orchestra as assistant principal trumpet of the BSO and principal trumpet of Pops. A member of the BSO from 1980 to 1984, Mr. Morrison spent the last three years performing with Empire Brass. A graduate of the New England Conservatory, and former principal trumpet of several New England-area orchestras, he teaches at Boston University and the Boston University Tanglewood Institute.

Two new violinists have joined the orchestra. Born and raised in New York, and a recent recipient of the Lili Boulanger Memorial Award, Tatiana Dimitriades earned her bachelor's and master's degrees in music from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance.

Born in Louisville, Kentucky, violinist James Cooke spent much of his childhood in St. Louis, Missouri. He earned a master's degree in music from Boston University in 1984; Joseph Silverstein and Malcolm Lowe were among his teachers. A freelance musician throughout Massachusetts for the past six years, Mr. Cooke is a member of the Boston Composers String Quartet.

BSO Guests on WGBH-FM-89.7


The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO Director of Finance and Business Affairs Michael McDonough (October 30 and 31) and BSO violist Mark Ludwig (November 13 and 14).

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
Michael Feinstein
Ferrante and Teicher
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and
National Music Camp
Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
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BSO Members in Concert

The Copley String Trio—violinist Sheila Fiekowsky, violist Robert Barnes, and cellist Ronald Feldman—performs music of Mozart, Francaix, and Boston composer Robert Kyr on Sunday, November 1, at 4 p.m. at the Arts Complex in Duxbury, Massachusetts. For further information, call 934-6634. That same evening, Sunday, November 1, at 8 p.m., the Copley String Trio performs a string trio written for them on commission by Robert Kyr, as part of "Extensionworks" at the 1st & 2nd Church of Boston, 66 Marlborough Street.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein and consisting primarily of BSO players, opens its fifteenth-anniversary season of three concerts on Monday, November 2, at 8 p.m., at Sanders Theatre in Cambridge, with the world premiere of *Cymbeline* (after Shakespeare), a semi-staged work by Charles Fussell, conducted by the composer and featuring Jack Larson as narrator with tenor David Gordon. Tickets are \$10 general admission (\$5 students and seniors). For further information, call (617) 437-0231.

Music Director Ronald Knudsen opens the Newton Symphony Orchestra season on Sunday, November 8, at 8 p.m., at Aquinas Junior College in Newton Corner, with violin soloist Nai Yuan Hu in Lalo's *Symphonie espagnole*, and the Brahms Symphony No. 3. Single tickets are \$12; a four-concert subscription series is available for \$40. For further information, call (617) 965-2555.

The John Oliver Chorale begins its three-concert season with the Fauré *Requiem* in its "early version," and music of Poulenc and Martin, on Friday, November 13, at 8 p.m. at Old South Church in Boston. Single tickets are \$13, \$10, and \$7. For further information, call (617) 924-3336.

Music Director Max Hobart opens the Civic Symphony Orchestra season on Friday, November 13, at 8:15 p.m. at Jordan Hall with Beethoven's Symphony No. 5, the overture to Verdi's *La forza del destino*, and, with soprano Jayne West, Paul Gay's *Aherne Sonnets* and Mozart's *Exsultate, jubilate*. Tickets are \$10 and \$7. For further information, call (617) 437-0231.

Music Director Ronald Feldman opens the 1987-88 season of the New England Philharmonic (formerly the Mystic Valley Orchestra) with John Harbison's *Remembering Gatsby: Foxtrot for Orchestra*, Henk Badings' Concerto for Flute and Wind Symphony Orches-

tra, featuring BSO flutist Fenwick Smith, and Rimsky-Korsakov's *Scheherazade*. Tickets are \$7 (\$5 students, seniors, and special needs). The program will be performed twice: at Paine Hall in Cambridge on Friday, November 13, at 8 p.m., and at Dwight Hall in Framingham on Sunday, November 15, at 5 p.m. For further information, call 868-1222.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 23 is a sampling of the wide variety of art available at Boston's Randall Beck Gallery, including works by Michael Russo, Deborah Cornell, and Lois Tarlow. Other organizations to be represented during the coming months are the Concord Art Association (November 23-December 21) and Clarence Kennedy Gallery (December 21-January 18). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further information.

In Appreciation

The BSO expresses its gratitude to the following communities which, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1986-87 season, these communities generously donated \$7,300 to the orchestra. In Massachusetts: Andover, Concord, Dedham, Dover, Marblehead, Newton, Wellesley, Weston, Cape Cod, North Shore, and South Shore; in New Hampshire: Concord, North Hampton, and Peterborough; and Providence, Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Tamara Smirnova-Šajfar

Associate Concertmaster

Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

Robert L. Beal, and

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Bo Youp Hwang

Acting Assistant Concertmaster

Edward and Bertha C. Rose chair

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Alfred Schneider

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Ikuko Mizuno

Amnon Levy

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Fahnestock chair

Vyacheslav Uritsky

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Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

*Gerald Elias

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Lucia Lin

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Marc Jeanneret
Betty Benthin
*Mark Ludwig
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Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
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§Donald Bravo

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Richard Plaster

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Charles Kavalovski
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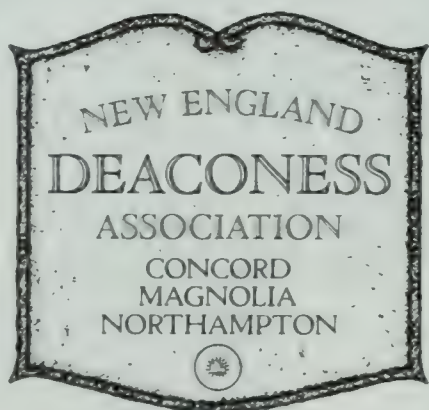
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

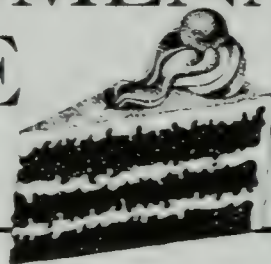
Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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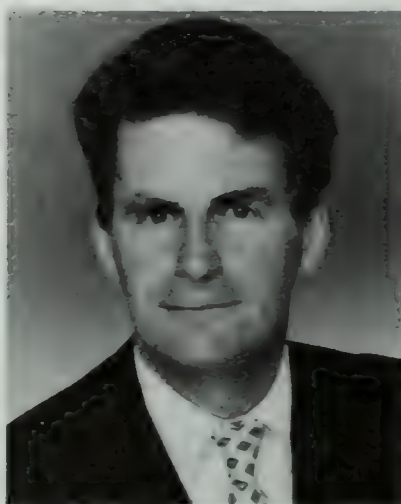


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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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HUSA *Music for Prague 1968*
(Boston premiere of orchestra version)
Introduction and Fanfare
Aria
Interlude—
Toccata and Chorale

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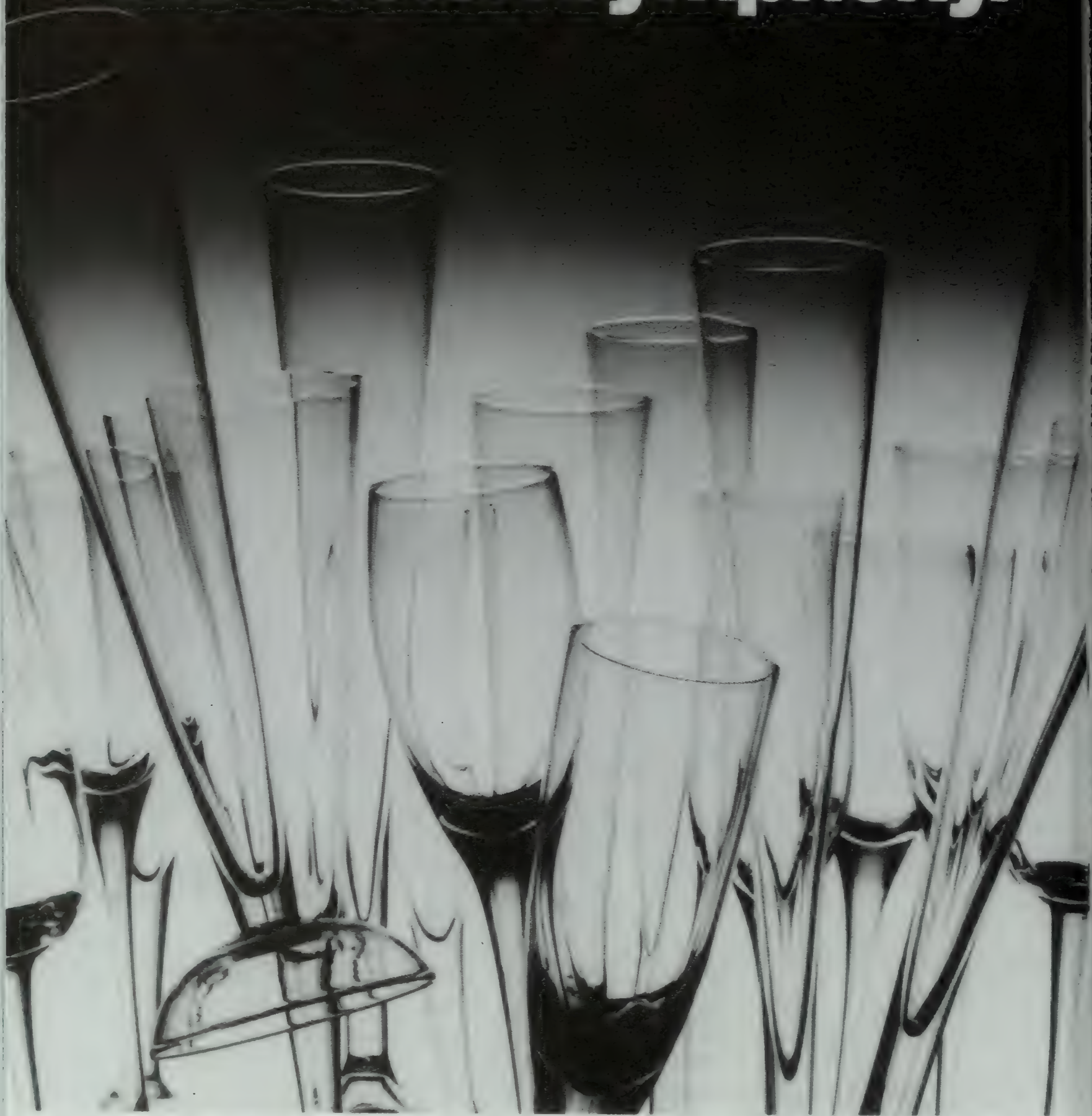
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Antonín Dvořák

Carnival Overture, Opus 92

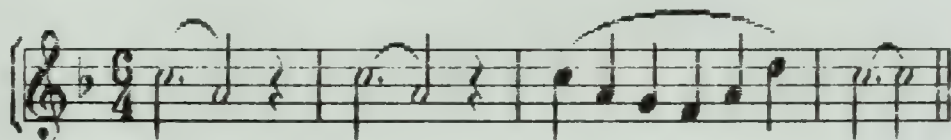


Antonín Dvořák was born at Mühhlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed the Carnival Overture between July 28 and September 12, 1891, and conducted the first performance on April 28, 1892, in Prague. He also led the American premiere, in Carnegie Hall, on October 21, 1892. Emil Paur introduced the overture to the repertory of the Boston Symphony Orchestra on April 4 and 5, 1895. It has also been performed at BSO concerts under the direction of Wilhelm Gericke, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky (the most recent subscription performances, in 1941!), and Kazuyoshi Akiyama, who led the most recent performance, at Tanglewood, in August 1978

(although it has been performed on Boston Symphony Youth Concerts since then). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, tambourine, triangle, harp, and strings.

In 1891, when he was fifty years old, Dvořák composed a triptych of overtures conceived as a set with the overall title *Nature, Life, and Love*, planned as his Opus 91. Later, however, he reconsidered, at least to the extent of giving the three works separate titles and opus numbers. And thus they are known today: *In Nature's Realm* (Opus 91), *Carnival* (Opus 92), and *Othello* (Opus 93). Or perhaps it would be better to say that they are *not* known today, except for the *Carnival Overture*, which is filled with a gaiety and high spirits that have brought it to performance far more frequently than its companion scores. (The BSO has not performed *Othello* for twenty years nor *In Nature's Realm* for eighty.) Even the *Carnival Overture*, with the exception of a single performance at Tanglewood nearly a decade ago, and some recent Youth Concerts, has not been played by the orchestra since 1941, though for a time it was heard about every third year. Yet the trilogy is filled with fascinating and characteristic Dvořákian music.

Dvořák's conception of Nature is central to these scores. As his biographer Otakar Šourek explained, he was a deeply religious man who saw in Nature the work of a Divine Will, yet he had a tinge of pantheism that also saw it as the giver of life in ways that are both beautiful and ugly. It can lead, therefore, to joy or tragedy. Dvořák conceived this idea as the principal theme of *In Nature's Realm*:



This "Nature theme" appears somewhere in all three of the overtures, providing a musical link in its presentation of Nature through varying contexts.

As the original title of the trilogy suggests, the opening overture showed the composer's delight in natural surroundings; it is filled with bird songs and other musical nature-painting. *Carnival* epitomizes a happy return to the bustling world of human contact, filled with jollity, dancing, and merrymaking. The final overture deals with Love (as indicated in the trilogy's title), but it is the tragedy of *Othello*, he who "loved not wisely, but too well."



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When heard by itself, the *Carnival Overture* exudes high spirits from its vigorous opening theme, the beginning of a tightly-knit exposition in which each idea seems to grow out of an element found in its predecessor. Following a series of themes in the main key of A major, Dvořák begins a modulation that seems at first bent on reaching the dominant, E major, with notable efficiency. But it becomes ambivalent, and E major seems to be receding when Dvořák finds his way to E *minor* for the expressive beginning of the second theme group. A new skipping melody first heard in the violins takes us to G major, the relative major of E minor; but after having heard this tune once, we are suddenly taken to the long-awaited E major for a magical restatement in the clarinets with a hushed, syncopated accompaniment in the strings. An energetic conclusion to the exposition and what seems to be the beginning of a development section is suddenly cut short by unsettling diminished chords in the harp, and the energy of the opening fades away, settling on the distant key of G.

It seems that the participant in the carnival gaiety has withdrawn momentarily to a tranquil retreat of peace and natural beauty. The rustic sound of the English horn intones its ostinato against a gentle melody in the flute, followed by the clarinet's brief recollection of the Nature theme from the first overture. After some further elaboration, the peaceful interlude ends on the same diminished harmony that introduced it; now we continue with the "normal" development of materials from the exposition, culminating in a recapitulation of tremendous élan.

—Steven Ledbetter

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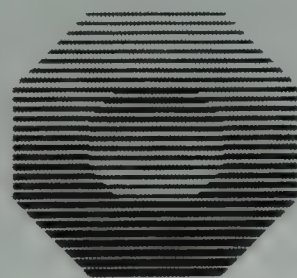
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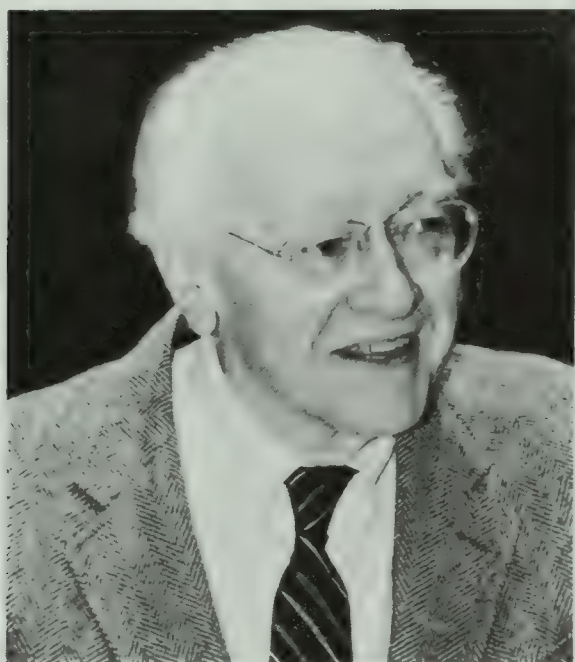


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Karel Husa

Music for Prague 1968



Karel Husa was born in Prague, Czechoslovakia, on August 7, 1921; he is now living in Ithaca, New York. He originally composed Music for Prague 1968 on commission for the Ithaca College Concert Band during the summer and fall of 1968; that version was first performed at a concert for the Music Educators National Conference in Washington, D.C., by the Ithaca College Concert Band under the direction of Dr. Kenneth Snapp on January 31, 1969. The orchestral version was premiered exactly one year later by the Munich Philharmonic Orchestra under the direction of the composer. The American premiere took place on October 21, 1970, when Sergiu Comissiona led a performance with the Baltimore Symphony Orchestra. The present

performances are the first by the Boston Symphony Orchestra, and the first in Boston. (The only previous performance of a Husa work by the orchestra occurred in April 1968, when Erich Leinsdorf conducted his Mosaïques.) Music for Prague 1968 calls for two flutes and piccolo (doubling third flute), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, harp, piano, an elaborate percussion part for five players (including chimes, marimba, vibraphone, xylophone, timpani, three tam-tams, three suspended cymbals, three tom-toms, three antique cymbals, three triangles, crash cymbals, bass drum, and snare drums), and strings.

Even during Mozart's time, Bohemia—the western region of what is now Czechoslovakia—produced an extraordinary percentage of the leading musicians of the day, perceptive audiences (the most appreciative that Mozart himself ever knew), and not a few substantial composers. Since the development of nationalist music in the mid-nineteenth century, the list of Czech composers includes such major figures as Smetana, Dvořák, Janáček, and Martinů.

Pulitzer Prize-winning composer Karel Husa comes from that tradition. Born in Prague and educated there and in Paris, he studied with Honegger, Nadia Boulanger, Jaroslav Řídký, and the conductor André Cluytens. He came to the United States and joined the faculty of Cornell University in 1954, and he became an American citizen in 1959; his String Quartet No. 3 was awarded the 1969 Pulitzer Prize for composition. He has been active both as composer and conductor; his list of works includes pieces based on the heritage of his homeland (such as the choral *Moravian Folksongs* or chamber works like *Evocations of Slovakia* for clarinet, viola, and cello) as well as works inspired by his adopted country (including the choral *American Te Deum* and the *Cantata* to poems of Emily Dickinson, Walt Whitman, and Edward Arlington Robinson), not to mention a broad spectrum of works in the standard abstract instrumental forms and a diverse literature for band.

Husa retains a deep affection for the land of his birth and especially for Prague, still one of the most beautiful of all European cities. He feels the anguish of those Czechs who longed for freedom and seemed to be achieving it in the remarkable liberalization begun in 1963 and which reached its climax in the "Prague Spring" of 1968, only to be crushed when tanks of the USSR and Warsaw Pact allies invaded the country in August of that year, replacing the party leader Alexander Dubček with a staunchly pro-Soviet Gustav Husák and repealing most of the reforms. The composer has written:

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It was in late August of 1968 when I decided to write a composition dedicated to the city in which I was born. . . . The longer I am far from this city (I left Czechoslovakia in 1946) the more I remember the beauty of it. I can even say that in my idealization I actually see Prague even more beautiful.

The work that he composed was first conceived for band, and, like most compositions of that sort in this country (which, unlike the rest of the world, no longer has a tradition of professional wind ensembles), it was destined to be performed largely by college ensembles. It was among the first works of that type to include aleatory (controlled chance) procedures, and it employs serial techniques to organize the pitch and rhythm. But what comes through any performance of *Music for Prague 1968* is the power and passion of Husa's rhetoric, which, combined with our knowledge of the events implied by the title, make the score immediate and gripping. Like his predecessors on certain occasions, Husa makes use of the traditional hymn of the fifteenth-century followers of Johann Hus, the early church reformer who was burned at the stake for his views. This Hussite hymn has long been a kind of symbol



The north tower of St. Vitus' Cathedral, part of the fortress Hradčany, for centuries the residence of the Přemyslid monarchy, towers over the city of Prague, through which the river Moldau (in Czech, "Vltava") tranquilly glides.

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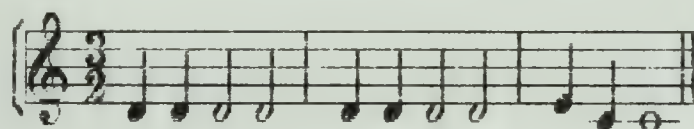
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of the Czech nation; it is most familiar to concertgoers as quoted by Smetana in the fifth tone-poem of his cycle *Ma Vlast* (*My Country*):



Husa quotes from this song, especially its opening notes, but he uses it as a reference, never as a separate object in itself. Still, no musician at home with the Czech tradition can fail to hear the reference. *Music for Prague 1968* has become Husa's best-known piece, having enjoyed more than 5,000 performances to date by ensembles ranging from school bands to major symphony orchestras. Few indeed are the recent compositions that can boast such a record.

—S.L.

The following statement by the composer is printed in the score to Music for Prague 1968 with the request that it be published in all concert programs when his work is performed:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy upon the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, etc. Much symbolism also appears: in addition to the distress call in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also a bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

—Karel Husa

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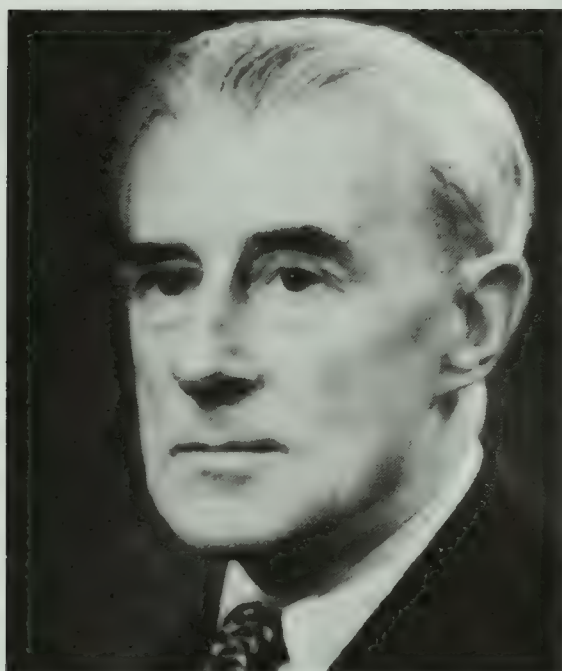
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Maurice Ravel

Piano Concerto in G



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Concerto in G, along with his other piano concerto, the one for left hand, in 1930 and 1931. The composer conducted the first performance, with pianist Marguerite Long, at a Ravel Festival concert at the Salle Pleyel in Paris on January 14, 1932, with the Lamoureux Orchestra. Serge Koussevitzky led the first Boston Symphony Orchestra performances on April 22 and 23, 1932, with Jesús María Sanromá, on which occasion the program book stated that "This concerto was intended for the Jubilee of the

Boston Symphony Orchestra; but though, it is said, Ravel had worked continuously at it for more than two years, he was not satisfied." In fact, as reported in the BSO's 1938 program book when the orchestra next performed the concerto, again with Sanromá and Koussevitzky, Ravel was asked to write a piece for the BSO's fiftieth anniversary and did speak of a piano concerto, but "the score was not forthcoming from the meticulous and painstaking composer." The first American performances were given by two orchestras on the same date: a performance in Philadelphia coincided with the first Boston Symphony performance on April 22, 1932. Later BSO performances were given by Leonard Bernstein (doubling as soloist and conductor), Nicole Henriot with Charles Munch, Jocy De Oliveira with Eleazar de Carvalho, Lorin Hollander with Erich Leinsdorf, Alexis Weissenberg with William Steinberg (the most recent subscription performances, in October 1971), Peter Serkin with Seiji Ozawa, Alicia de Larrocha with Edo de Waart, and Tzimon Barto with Christoph Eschenbach (the most recent Tanglewood performance, in August 1986). In addition to the solo piano, the score calls for piccolo, flute, oboe, English horn, clarinets in E-flat and B-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, cymbals, bass drum, tam-tam, wood block, whip, harp, and strings.

At about the same time that Paul Wittgenstein, a concert pianist who had lost a hand during World War I, asked Ravel if he would write a concerto for him, Ravel's long-time interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The Concerto for the Left Hand turned out to be one of his most serious compositions, but the G major concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto.

The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasionally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown, and he found himself thereafter incapable of sustained work. For this concerto he found it necessary to write the Adagio assai one or two measures at a time. The final Presto brings back the rushing motor rhythms of the opening, and

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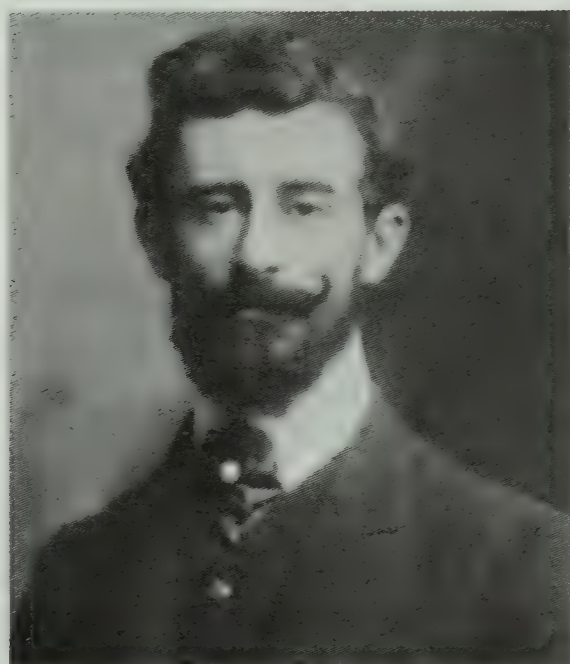
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both movements now and then bear witness that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue*; perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

—S.L.

Maurice Ravel

Rapsodie espagnole



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Rapsodie espagnole in 1907, dedicating it "à mon cher maître Charles de Bériot," and the work was first heard at the Colonne Concerts, Théâtre du Châtelet, Paris, on March 15, 1908, under the direction of Edouard Colonne. Theodore Thomas gave the first American performance on November 12, 1909. Karl Muck introduced the work to Boston Symphony audiences in November 1914, subsequent performances being given by Henri Rabaud, Pierre Monteux, Ravel himself (in January 1928), Serge

Koussevitzky, Dimitri Mitropoulos, Vladimir Golschmann, Charles Munch, Sixten Ehrling (the orchestra's most recent Tanglewood performance, in August 1968), Leonard Bernstein, Seiji Ozawa, and Colin Davis (who led the most recent subscription performances, in March 1981). Rapsodie espagnole is scored for two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (here taken by contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, side drum, cymbals, triangle, tambourine, castanets, tam-tam, xylophone, celesta, two harps, and strings.

It has been remarked that the best Spanish music composed in the nineteenth and early twentieth centuries was written by French or Russian composers: Bizet, Lalo, Chabrier, Rimsky-Korsakov, and, later, Debussy and Ravel. For Ravel, at least, this Iberian bent was, in part, genetic, since his mother was Basque and his birthplace was in the Pyrénées only a few miles from the Spanish border. He grew up hearing Spanish rhythms and Basque lullabies, so it is hardly surprising that he should have introduced Spanish elements as exotic and coloristic touches in a number of major works, among them the *Rapsodie espagnole* and the short opera *L'Heure espagnole*, which were composed at almost the same time and played a part in the establishment of his early reputation.

This is not to say that Ravel was unknown before he wrote them. His *Pavane pour une Infante défunte* had already set out on the triumphant march to the popular success it has never lost. A piano piece called *Jeux d'eau* revealed new possibilities in post-Lisztian keyboard virtuosity. And his string quartet in F established itself firmly in the repertoire almost at once. In addition to such normal reasons for a composer to be known, Ravel was also notorious for a scandal in the administration of the Prix de Rome at the Conservatory, which he had tried for four separate times

without success. He reached the finals in 1901, 1902, and 1903 and composed the requisite cantata for the judges' final deliberations. In each case his work lost to another conservatory student and he missed a chance for the award, which was not only prestigious but quite lucrative as well, a stipend to support him for four years while living at the French Academy in Rome (housed then, as now, in the Villa Medici, on the Pincio, with elaborate gardens and a spectacular view over the city).^{*} He failed to enter in 1904, but by 1905, the last year that he fell within the age limit, he tried again—this time as an established composer, but one whose music was aesthetically quite beyond the ken of the judges. His preliminary choral piece and fugue broke the rules so flagrantly that he was not even admitted to the finals (it is

^{*}The Prix de Rome was awarded annually between 1803 and 1968. Perusal of a complete list of the winners is both astonishing and depressing on two counts: the large number of prizewinners who never again did anything to justify the award, and the large number of significant French composers who were passed over entirely. Among the best-known winners were Berlioz, Gounod, Bizet, and Debussy, as well as Henri Rabaud, who was music director of the Boston Symphony for one season, 1918-19, after which he resigned to devote himself to composition. The composers who beat out Ravel were André Caplet, Aymé Kunc, and Raoul Laparra.



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not unlikely that he wrote the "errors" intentionally to play politics with the hidebound panel of judges). In any case, the "*affaire Ravel*" quickly mushroomed into a major scandal at the Conservatory; it continued until the director, Theodore Dubois, resigned and was replaced by Fauré and other more open-minded musicians.*

Ravel himself embarked upon a period of very fruitful composition, including his first opera and his first major orchestral score, both products of the year 1907. For the orchestral work, which became *Rapsodie espagnole*, Ravel went back to a two-piano *Habanera* he had composed in 1895. It became the first movement of *Sites auriculaires*, which had its first (and almost last) performance in 1898; the two pianists didn't manage to stay together very well, and the only person to evince any

*Another reason why the scandal erupted so violently when it came was that the finalists were all students of one of the judges, Charles Lenepveu, completely freezing out the students of the other two professors of composition, Gabriel Fauré and Charles-Marie Widor, both of whom were more distinguished composers (Lenepveu is remembered primarily for his connection with the "*affaire Ravel*" and as a musically conservative "honest academic").

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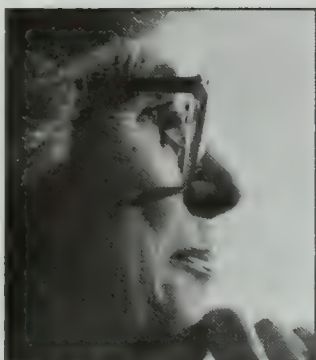
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real interest was Claude Debussy, who borrowed the score from Ravel. It was a perceptive choice: *Habanera* is probably the most characteristic piece the twenty-year-old Ravel had written at that time, as indicated by the fact that, when he went back to it a dozen years later, he made remarkably few changes in the process of orchestrating it as the third section of his Iberian orchestral suite.

For all that the *Rapsodie espagnole* was his first large orchestral work (not counting an overture called *Shéhérazade*, performed in 1898 and promptly withdrawn by the composer), Ravel seems to have written it in a remarkably short time. When he found it hard to work out the new piece in the clamor of his Paris apartment, which he was sharing with his parents and his brother, he accepted an invitation from a Polish couple, Ida and Cipa Godebski, to live on their yacht, where he could avoid unnecessary interruptions. He stayed the month of August 1907, during which time he composed the bulk of the *Rapsodie*. (This was not, incidentally, a sea voyage; the yacht was moored at the dock the whole time and became simply a kind of floating hotel for the composer.)

The *Rapsodie espagnole* is a collection of four movements, the first of which, *Prélude à la nuit*, is largely color and atmosphere, with the soft ostinato descent of the four-note theme—F, E, D, C-sharp—projected in duple cross-rhythms against the triple meter. It is night music that is controlled and spare in its lushness. The spirit of the dance breaks in with the *Malagueña*, based on a dance style from Malaga (though Ravel treats it with considerable freedom); its characteristic rhythm has been employed by many composers to suggest Spain. A reference to the descending four-note theme of the Prelude reappears as a unifying element at the end of the section. The *Habanera*, too, is a dance with a characteristic rhythm that marks it at once as Spanish (as Bizet had already recognized in *Carmen*). It has been suggested that this movement goes back to a song sung to Ravel in childhood by his mother, which would explain his continuing fondness for it, even to the point of his picking up an old piano work for orchestral treatment. The last movement, *Feria*, depicts a festival with a variety of tunes all in popular styles, castanets for local color, and a brilliant climax with materials piled up in sonorous confusion.

When the *Rapsodie espagnole* had its first performance, about half a year after its composition, the hall was filled in the usual social strata—the boxes and seats on the floor with the wealthy and socially prominent, the galleries with artists, musicians, and students. Upstairs everyone was prepared to cheer Ravel's new work; downstairs the reaction was, at the least, unenthusiastic. The enthusiasts in the gallery demanded an encore of the *Malagueña*, and the stentorian voice of composer Florent Schmitt bellowed, "Play it once more for those down below who haven't understood it!" It wasn't long, though, before even the holders of the highest-priced tickets came to regard the work as an endearing showpiece by one of the real masters of the orchestral palette.

—S.L.

A relatively insignificant postscript: If you like the *Rapsodie espagnole*, enjoy reading detective stories, and occasionally attend BSO concerts at Tanglewood, you may enjoy reading Lucille Kallen's *C.B. Oldfield: The Tanglewood Murder* (Wyndham), in which a performance of Ravel's piece in the Shed at Tanglewood plays a part in the mystery—and that's all I intend to reveal. (Regular concertgoers may notice that the author makes one serious mistake in describing concert protocol; it is necessary for the climactic scene, but does not affect the solution of the mystery.)

More . . .

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's; out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham has also contributed the Dvořák article to *The New Grove*, now available separately in *The New Grove Late Romantic Masters* (Norton, available in paperback; this volume contains the complete New Grove articles on Bruckner, Brahms, Dvořák, and Wolf). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) is an enthusiastic brief survey of the composer's life and works. Arthur Fiedler recorded the *Carnival Overture* with the Boston Symphony Orchestra as a filler on his performance of the *New World Symphony* (RCA). There is only one currently available recording that puts the three "Nature, Life, and Love" overtures together, Vernon Handley's reading with the Ulster Orchestra (Chandos; it also includes the *Scherzo capriccioso*, Opus 66). István Kertész recorded the triptych with the London Symphony, but they are divided up among three different boxed sets of three records each containing his highly regarded performances of Dvořák's nine symphonies, five overtures, and the *Scherzo capriccioso* (Vox). George Szell's recording with the Cleveland Orchestra has been reissued on compact disc (CBS, coupled with some of Dvořák's Slavonic Dances and music by Smetana).

Karel Husa's music has been discussed in L.W. Hartzell's article "Karel Husa: The Man and the Music," in the *Musical Quarterly* for 1976. *Music for Prague 1968* has been recorded by the Louisville Orchestra under the direction of Jorge Mester

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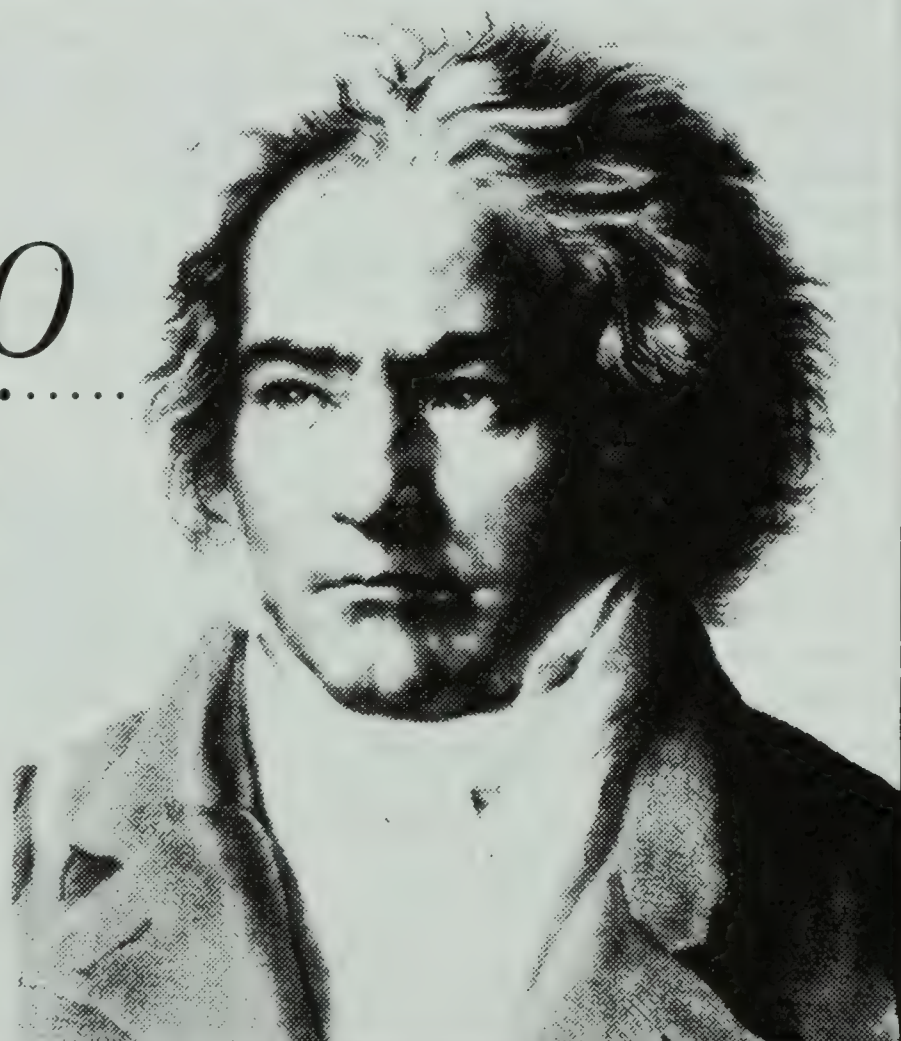
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(Louisville); the composer has recorded the original version for band with the University of Michigan Symphonic Band (Golden Crest, coupled with his *Apotheosis of the Earth*). Other orchestral works available in recorded form include *Mosaïques* in the composer's own performance (CRI, coupled with music by Hovhaness and Straight), Symphony No. 1 with Husa conducting the Prague Symphony (CRI), and the ballet score *The Trojan Women* with Akira Endo conducting the Louisville Orchestra (Louisville). A large selection of Husa's chamber music is also currently available on records, though not the prize-winning Third String Quartet.

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and His Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (U. of Washington paperback); Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Charles Munch and the Boston Symphony Orchestra recorded the Concerto in G with Nicole Henriot-Schweitzer, a reading that is still available on cassette (Victrola, coupled with d'Indy's *Symphony on a French Mountain Air*). Seiji Ozawa's recording of the Ravel Concerto in G with pianist Alexis Weissenberg and the Orchestre de Paris is available on a budget recording (Seraphim, coupled with Prokofiev's Third Piano Concerto). On compact disc there is the recording by pianist Pascal Rogé with Charles Dutoit conducting the Montreal Symphony (London, coupled with *Une Barque sur l'océan*, *Menuet antique*, and the Concerto for the Left Hand). Seiji Ozawa and the Boston Symphony Orchestra have recorded Ravel's complete orchestral music for DG. The full recording is still available on cassette; the boxed set on LP is out of print, but a single disc containing the *Rapsodie espagnole*, *Boléro*, and *La Valse* remains available. On compact disc, the recommended choices for the *Rapsodie* include Charles Dutoit with the Montreal Symphony (London, coupled with *Alborada del gracioso*, *Boléro*, and *La Valse*) and Claudio Abbado with the London Symphony (DG, coupled with *Boléro*, *Ma Mère l'oye*, and the *Pavane pour une Infante défunte*).

—S.L.

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Carl St. Clair



Carl St. Clair was appointed an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. St. Clair came to the attention of Seiji Ozawa in 1985, when he was selected as a Conducting Fellow at the Tanglewood Music Center. As a Fellow he worked with Mr. Ozawa, Leonard Bernstein, Gustav Meier, André Previn, and Kurt Masur, and he was chosen to share the podium with Mr. Bernstein in a special concert performed by the Tanglewood Music Center Orchestra to honor the eighty-fifth birthday of Aaron Copland. Returning to Tanglewood in 1986 as Boston Sym-

phony Orchestra Assistant Conductor-designate, Mr. St. Clair made his unscheduled debut with the orchestra when, on two hours' notice, he replaced ailing guest conductor Gennady Rozhdestvensky, leading two programs of music by Tchaikovsky, Prokofiev, and Shostakovich to the acclaim of audience, critics, and the orchestra. During the 1986-87 season he led Boston Symphony Orchestra Youth Concerts, conducted the Boston Symphony Chamber Players, made his debut with the Boston Pops, and again conducted the BSO at Tanglewood. These are his first subscription concerts with the orchestra.

A native of Texas, Mr. St. Clair began his musical studies at age six and was a National Federation of Music Clubs award-winner in piano. He received a bachelor of music education degree with honors from the University of Texas at Austin, studying trumpet, violin, winds, percussion, and voice. Continuing his studies there, he received a master of music degree in opera and orchestral conducting in 1976 under the guidance of Dr. Walter Ducloux, a student of Felix Weingartner and assistant to Arturo Toscanini with the NBC Symphony Orchestra. Mr. St. Clair's professional conducting career began in 1978, when he was appointed to the conducting faculty at the University of Michigan, a position he held until 1985. During that time he was conductor of the Philharmonic Orchestra and music director and conductor of the Contemporary Directions Ensemble, performing a wide range of orchestral repertoire, ballet, opera, and film scores. His credits also include numerous American and world premiere performances. For the summers 1981 through 1985, Mr. St. Clair was conductor and artistic director of the Sinfonietta and music director of the Festival Orchestra at the Interlochen Center for the Arts. He was a finalist in the Exxon Conductors Program in 1982, winning a competition held with the Indianapolis Symphony Orchestra. In addition to his position with the Boston Symphony Orchestra, Mr. St. Clair is currently music director and conductor of the Ann Arbor Symphony Orchestra and music director of the Cayuga Chamber Orchestra of Ithaca, New York. He is on the conducting faculty of the New England Conservatory of Music and is active as a guest conductor.

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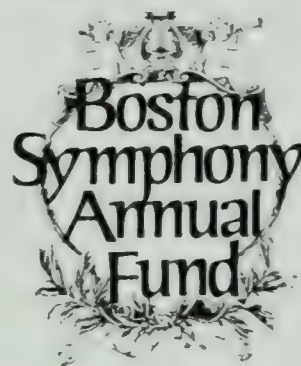
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Cecile Licad



Born in Manila in 1961, Cecile Licad began her formal musical training at age five with Rosario Picazo. Having made her orchestral debut at age seven in Manila, she moved to America at age twelve to study for three years at the Curtis Institute with Mieczyslaw Horszowski, Seymour Lipkin, and Rudolf Serkin. She then moved to the Institute for Young Musicians in Guilford, Vermont, where she studied privately for five years with Serkin. Ms. Licad made her professional concert debut at the 1980 Tanglewood Festival with Seiji Ozawa and the Boston Symphony Orchestra. In January 1981, just five months before her twentieth birthday,

she became the first Leventritt Gold Medalist since 1971. In October 1981 an appearance with Zubin Mehta and the New York Philharmonic began Cecile Licad's first full concert season, which also included performances with the Chicago Symphony, London Symphony, New Japan Philharmonic, Cleveland Orchestra, Royal Philharmonic, the symphonies of Washington, Minneapolis, Pittsburgh, Montreal, San Francisco, and Hong Kong, and Lincoln Center's Mostly Mozart Festival. Since then she has enjoyed an enviable record of engagements and reengagements and has become firmly established through appearances with such eminent conductors as Sir Georg Solti, Claudio Abbado, Seiji Ozawa, André Previn, Mstislav Rostropovich, Charles Dutoit, and Michael Tilson Thomas, among others. Highlights of recent seasons have included appearances on tour with the Minnesota Orchestra in Australia, tours in the United States with the Chamber Orchestra of Europe and Music From Marlboro, appearances with Seiji Ozawa and the New Japan Philharmonic, a Lincoln Center recital, an appearance on NBC television with the National Symphony Orchestra under Mstislav Rostropovich as part of the Kennedy Center Honors Program in 1981, a performance at the Iceland Festival, and tours in the United States with the Stuttgart Philharmonic and the Brandenburg Ensemble. Recent European engagements have included a recital tour of Italy, an extensive tour of Germany, a tour as soloist with the Bamberg Symphony Orchestra, and televised performances with the orchestra of Baden-Baden.

Cecile Licad records exclusively for CBS Masterworks. Her two recordings—Rachmaninoff's Second Piano Concerto and *Rhapsody on a Theme of Paganini* with Claudio Abbado conducting the Chicago Symphony, and the Second piano concertos of Chopin and Saint-Saëns with André Previn and the London Symphony—both appeared on the best-seller lists. In addition, the latter recording received the Grand Prix du Disque Frederic Chopin. In addition to her BSO debut at Tanglewood in August 1980, when she performed the Rachmaninoff Piano Concerto No. 2, Ms. Licad has also appeared with the orchestra at Symphony Hall, performing the Mozart D minor piano concerto, K.466, in October 1983.

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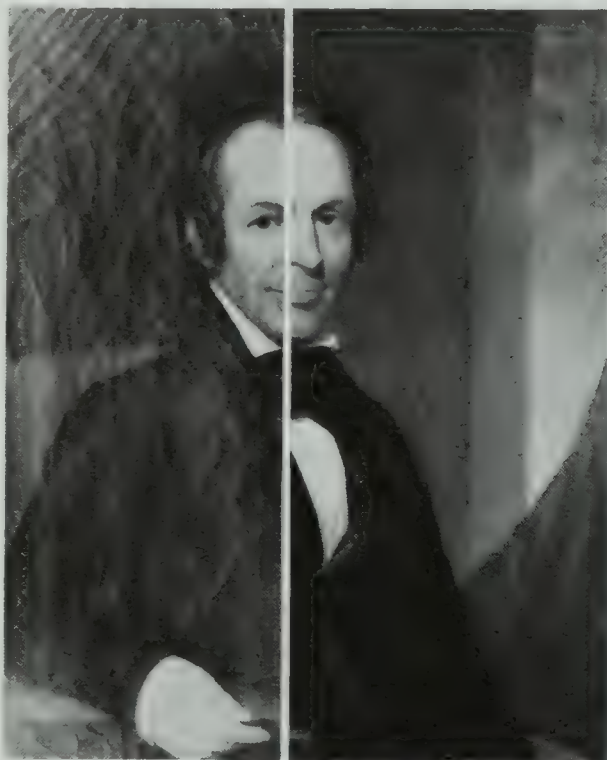
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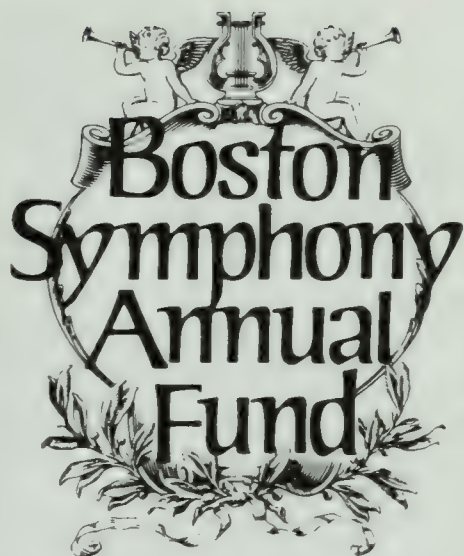
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Marc Mandel will discuss the program
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Thursday 'A'—November 12, 8-9:50

Friday 'A'—November 13, 2-3:50

Saturday 'A'—November 14, 8-9:50

Tuesday 'C'—November 17, 8-9:50

YURI TEMIRKANOV conducting

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Kikimora

TCHAIKOVSKY Suite No. 4, *Mozartiana*

DVOŘÁK Symphony No. 8

Wednesday, November 18 at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'D'—November 19, 8-10:05

Friday 'B'—November 20, 2-4:05

SEIJI OZAWA conducting

KATHLEEN BATTLE, soprano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

POULENC

Stabat Mater, for soprano,
chorus, and orchestra

MAHLER

Symphony No. 4

Saturday 'B'—November 21, 8-10

SEIJI OZAWA conducting

KATHLEEN BATTLE, soprano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

POULENC

Gloria, for soprano, chorus,
and orchestra

MAHLER

Symphony No. 4

Thursday 'C'—December 3, 8-9:55

Friday 'A'—December 4, 2-3:55

Saturday 'B'—December 5, 8-9:55

Friday Eve—December 11, 8-9:55

Tuesday 'C'—December 15, 8-9:55

SEIJI OZAWA conducting

PETER SERKIN, piano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

BRAHMS

Symphony No. 3

STRAVINSKY

Capriccio for piano and
orchestra

STRAVINSKY

Symphony of Psalms

Thursday 'A'—Wednesday, December 9, 8-9:55

Saturday 'A'—December 12, 8-9:55

SEIJI OZAWA conducting

HILDEGARD BEHRENS, soprano (*Elektra*)

NADINE SECUNDE, soprano (*Chrysothemis*)

CHRISTA LUDWIG, mezzo-soprano

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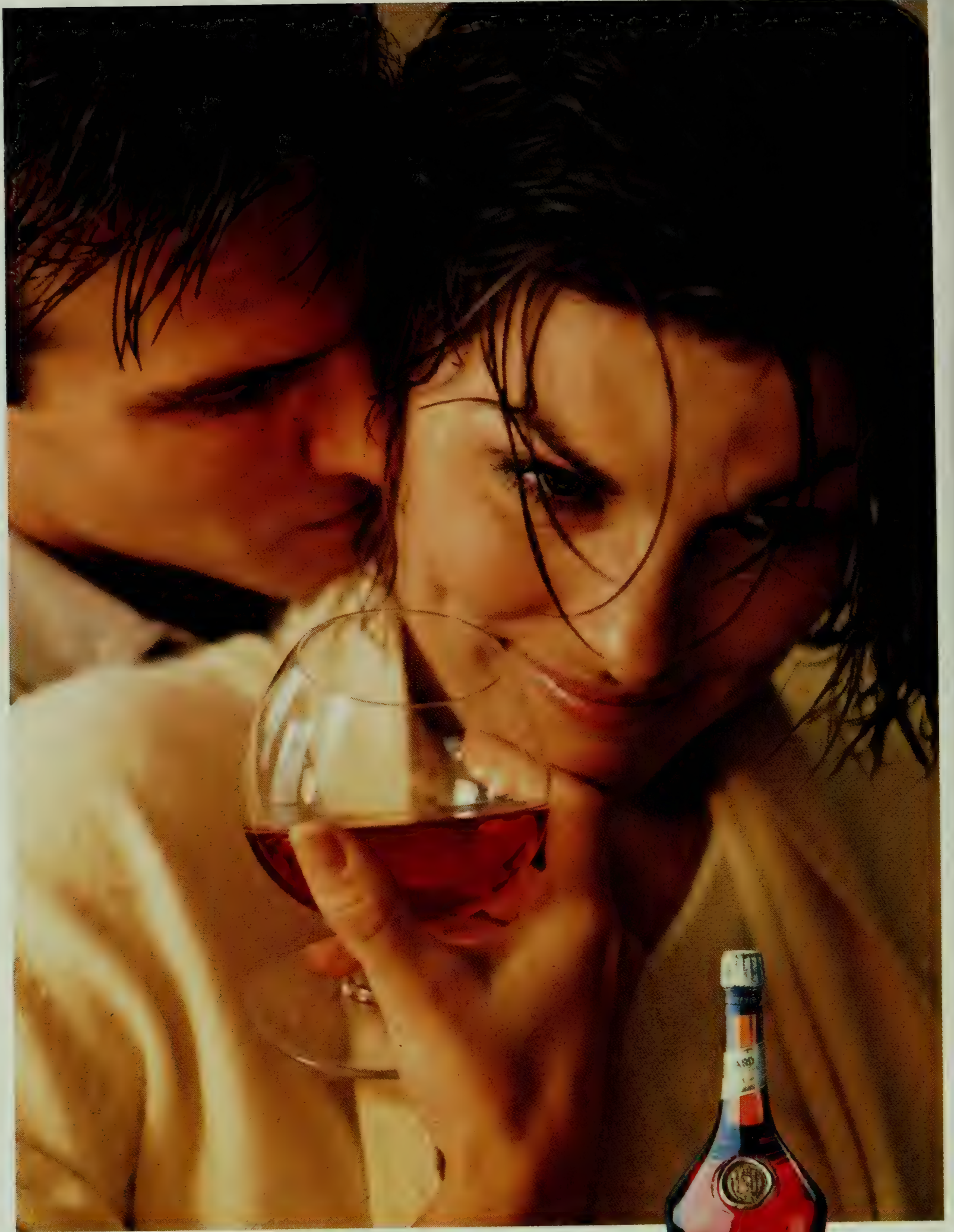
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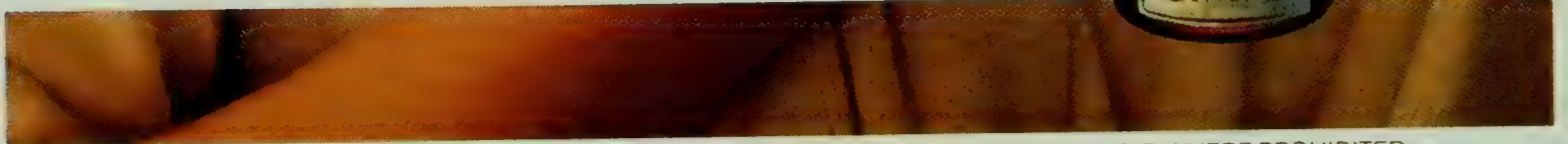


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CHARLES DANA GIBSON 1867-1944
ARTHUR CLIFTON GOODWIN 1864-1922
WALTER GREAVES 1846-1930
HENRY HENSCH 1901-

ALDRO T. HIBBARD 1886-1972
LAURA COOMBS HILLS 1860-1952
CHARLES HOFFBAUER 1875-1957
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WILLIAM J. KAULA 1871-1953
LEE LUFKIN KAULA 1865-1957
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BSO

Symphony Spotlight

This is one in a series of biographical sketches which focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Helen Horner McIntyre
Associate Concertmaster Chair

Helen Palmer Horner McIntyre moved to Boston in 1923 when she married Alfred Robert McIntyre. As president of Little Brown and Company, Mr. McIntyre, accompanied by his wife, traveled extensively throughout Europe. They entertained noted authors and critics both abroad and in their Louisburg Square home, and Mrs. McIntyre was an active volunteer for the Visiting Nurse Association of Greater Boston. She also recognized and enjoyed good music. Friday-afternoon concerts at the BSO were an important part of her life, and she was often accompanied by her brother, Harry Horner, and her daughter, Ann. They sat in seats next to those occupied by Fran Fahnstock and her late husband. "Helen and I sat beside each other from 1939 until her death in 1974," Mrs. Fahnstock recalls fondly. Mrs. McIntyre's bequest to the BSO was in appreciation of all the joy and enrichment the orchestra had brought to her life. The BSO chose to recognize Mrs. McIntyre's gift by naming the associate concertmaster's position in her honor.

New BSO Members

BSO audiences will notice several new faces among the musicians on stage this year. Timothy Morrison returns to the orchestra as assistant principal trumpet of the BSO and principal trumpet of Pops. A member of the BSO from 1980 to 1984, Mr. Morrison spent the last three years performing with Empire Brass. A graduate of the New England Conservatory, and former principal trumpet of several New England-area orchestras, he teaches at Boston University and the Boston University Tanglewood Institute.

Two new violinists have joined the orchestra. Born and raised in New York, and a recent recipient of the Lili Boulanger Memorial Award, Tatiana Dimitriades earned her bachelor's and master's degrees in music from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance.

Born in Louisville, Kentucky, violinist James Cooke spent much of his childhood in St. Louis, Missouri. He earned a master's degree in music from Boston University in 1984; Joseph Silverstein and Malcolm Lowe were among his teachers. A freelance musician throughout Massachusetts for the past six years, Mr. Cooke is a member of the Boston Composers String Quartet.

Boston Pops Esplanade Orchestra to Tour Japan

John Williams and the Boston Pops Esplanade Orchestra will undertake a ten-concert tour to five cities in Japan from November 23 through December 8, marking the ensemble's first appearances in Japan and its first international tour. Sponsorship of the Boston Pops Esplanade Orchestra's 1987 Japan Tour is being provided by the Tokyo Broadcasting System, Nikko Securities Co., Ltd., Daichi Kikaku Advertising Agency, and Nabisco Brands, Inc., sponsor of the orchestra's national tour this past summer. The Boston Pops Esplanade Orchestra will present concerts in Osaka, Shizuoka, Yokohama, Tokyo, and Nagoya. Highlights of the tour programs include big band favorites, medleys from *West Side Story*, *A Chorus Line*, and *Fiddler on the Roof*, and popular selections by Bernstein, Tchaikovsky, Debussy, and John Williams.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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BSO Members in Concert

The John Oliver Chorale begins its three-concert season with the Fauré *Requiem* in its "early version," and music of Poulenc and Martin, on Friday, November 13, at 8 p.m. at Old South Church in Boston. Single tickets are \$13, \$10, and \$7. For further information, call (617) 924-3336.

Music Director Max Hobart opens the Civic Symphony Orchestra season on Friday, November 13, at 8:15 p.m. at Jordan Hall with Beethoven's Symphony No. 5, the overture to Verdi's *La forza del destino*, and, with soprano Jayne West, Paul Gay's *Aherne Sonnets* and Mozart's *Exsultate, jubilate*. Tickets are \$10 and \$7. For further information, call (617) 437-0231.

Music Director Ronald Feldman opens the 1987-88 season of the New England Philharmonic (formerly the Mystic Valley Orchestra) with John Harbison's *Remembering Gatsby: Foxtrot for Orchestra*, Henk Badings' Concerto for Flute and Wind Symphony Orchestra, featuring BSO flutist Fenwick Smith, and Rimsky-Korsakov's *Scheherazade*. Tickets are \$7 (\$5 students, seniors, and special needs). The program will be performed twice: at Paine

Hall in Cambridge on Friday, November 13, at 8 p.m., and at Dwight Hall in Framingham on Sunday, November 15, at 5 p.m. For further information, call 868-1222.

On Sunday, November 15, at 3:00 p.m. at the Richmond Congregational Church, BSO clarinetist Thomas Martin, with violinists Nancy Bracken and Joseph Scheer, violist Mark Ludwig, and cellist Sato Knudsen, performs Mozart's Quintet in A for clarinet and Strings, K.531, on a program also featuring music of Rebecca Clarke and a transcription for solo clarinet, by Stanley Hasty, of Bach's *Chromatic fantasy*. The concert will be dedicated to the memory of former BSO members Andre Côme and Bernard Kadinoff. For further information, call (413) 698-3220.

Ronald Feldman leads the New England Philharmonic in a special Pops concert on Sunday, December 6, at 3 p.m. at Dwight Hall in Framingham. The program features Aaron Copland's *Lincoln Portrait* and the winner of the orchestra's annual Youth Concerto Competition. Tickets are \$7 (\$5 students, seniors, and special needs). For further information, call 868-1222.

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Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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*Jerome Rosen

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*Jennie Shames

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*Lucia Lin

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

Violas

‡Burton Fine

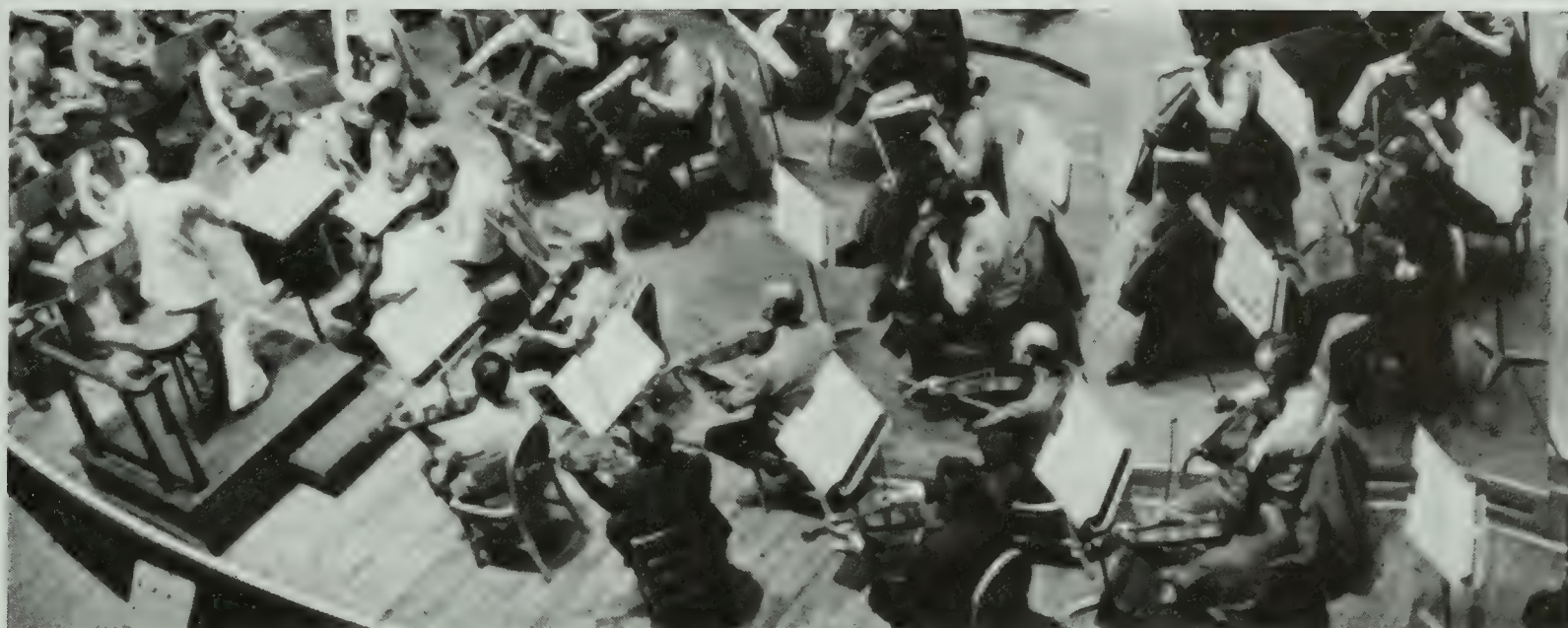
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Jerome Lipson
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Martha Babcock
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Carol Procter
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Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

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Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon
Richard Plaster

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Charles Kavalovski
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Richard Sebring
Margaret Andersen Congleton chair
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Cincinnati May Festival
Cincinnati Symphony Orchestra
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Denver Symphony Orchestra
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Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and
National Music Camp
Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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Seiji Ozawa, *Music Director*

Carl St. Clair *and* Pascal Verrot,
Assistant Conductors

One Hundred and Seventh Season, 1987-88



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Friday, November 13, at 2

Saturday, November 14, at 8

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Thursday, November 12, at 8

Friday, November 13, at 2

Saturday, November 14, at 8

Tuesday, November 17, at 8

YURI TEMIRKANOV conducting

Please note that the Tchaikovsky Suite No. 3 in G, Opus 55, will be performed in place of the Suite No. 4 in G, *Mozartiana*, originally announced.

TCHAIKOVSKY

Suite No. 3 in G, Opus 55

Elégie. Andante molto cantabile

Valse mélancolique. Allegro moderato

Scherzo: Presto

Theme and Variations. Andante con moto

TAMARA SMIRNOVA-ŠAJFAR, solo violin

Pyotr Ilyich Tchaikovsky

Suite No. 3 in G, Opus 55

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed his Third Suite between April 29 and June 4, 1884, completed the orchestration on July 31, and dedicated the work to the conductor Max Erdmannsdörfer. Hans von Bülow conducted the first performance on January 24, 1885, in St. Petersburg. Theodore Thomas led the first American performance in New York on November 24, 1885. Tchaikovsky himself conducted the work at the opening festivities for Carnegie Hall on his own fifty-first birthday, and Arthur Nikisch introduced it into the repertory of the Boston Symphony the same year, on October 16 and 17, 1891. It has also been performed here under the direction of Wilhelm Gericke, Max Fiedler, and Erich Leinsdorf. Michael Tilson Thomas led the most recent performances both in Symphony Hall, in January 1974, and at Tanglewood, that August. The score calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, snare drum, cymbals, tambourine, triangle, harp, and strings.

Tchaikovsky's four orchestral suites were all composed in the ten-year gap between his Fourth and Fifth symphonies (1878 and 1888, respectively). The looser form of the suite, which did not presuppose the kind of elaborate sonata-form architecture that the symphony required, allowed Tchaikovsky to revel in the ele-

ments that came most easily to him—especially colorful and evocative treatment of warmhearted melody. It was a time of considerable uncertainty for him, as he endeavored to rebuild his life and his sense of purpose after the catastrophe of his marriage, and when musical ideas failed to come, he would fall into a despond. Even with the Fourth Symphony, the Violin Concerto, and the First Piano Concerto, not to mention the operas *Eugene Onegin* and *Pique Dame*, behind him, Tchaikovsky was often convinced that he was simply recopying his old ideas and had nothing new to offer. During the period that he was composing the Third Suite, he kept an extensive diary (one of the few that he failed to destroy in later years); it is filled with self-doubt and personal torment, but it provides a valuable clue to his personality.

Tchaikovsky began the diary on the day he arrived at his sister's home in Kamenka, April 24, 1884. There he wrote the Third Suite, studied English in order to be able to read Dickens in the original, and began to develop what turned into a lifelong passion for his nephew Vladimir (Bob) Davidov. All of this is reflected in the pages of his 1884 diary, excerpts from which are quoted here.

Four days after his arrival, Tchaikovsky took a walk in the woods and "tried to lay the foundations of a new symphony," but he was "dissatisfied with everything." Finally he realized that his ideas would not be a symphony, but rather a suite. He started work, but his moods grew worse. On May 1: "Very dissatisfied with myself because of the banality of everything that comes into my head. Am I played out?" By May 8 he was working on the scherzo, but in a foul mood. Three days later he finished the scherzo. May 12: "Spent all day writing the waltz for the suite, but I'm far from certain it's completely satisfactory." May 14: "The waltz came along with enormous difficulty. No, I'm growing old." By May 20 he was beginning to feel better, partly because of the arrival of spring weather, partly because of Bob's continuing presence, partly because his English was coming along, but mostly because he was composing: "Worked all morning—not without effort, but my Andante is coming along and I think it will come out very nicely." The next day he pronounced himself "very satisfied" with it. Then he reworked his original first movement for a whole day before deciding to discard it. He composed the final variation of the last movement on May 27 and worked out other variations on the following days (including an inspiring June 2 that saw the composition of four variations). He finished the suite on June 4 and noted in his diary "Wonderful evening."

As he worked on the orchestration, Tchaikovsky became more and more convinced that the work would be a success. Indeed, on July 12 he wrote to his publisher declaring, "There is no greater work of genius than the new Suite!!" The premiere was an utter triumph. As Tchaikovsky wrote to Mme. von Meck shortly afterwards, "Such moments are the most beautiful in the life of an artist."

The Third Suite is not one of the deeply penetrating compositions of Tchaikovsky, but it shows his skill in exploring melodic possibilities in colorful orchestral guise. The opening movement is an Elegy, an unexpected sort of beginning unless one knows that it was planned to be the second movement. Tchaikovsky had trouble with what he called the "obligatory waltz," and it took him much effort to get it right, but the result is one of those rare examples of the composer's melodic gift in what might have been a purely conventional movement. The scherzo virtually dictated itself to him, and it bustles with activity and piquant orchestral color. The finale (as long as the other three movements combined and often played by itself) is a remarkable set of variations, culminating in a brilliant polonaise.

—Steven Ledbetter

Anatol Liadov

Kikimora, Legend for orchestra, Opus 63



Anatol Konstantinovich Liadov was born in St. Petersburg (now Leningrad) on May 11, 1855, and died in Polinovka, Novgorod, on August 28, 1914. Composed in 1909, the score of *Kikimora* is dedicated to the composer Nikolay Tcherepnin, whose grandson Ivan is a composer on the faculty of Harvard University. The premiere took place in New York at a concert of the Russian Symphony Orchestra under the direction of Modest Altschuler on November 16, 1910. Pierre Monteux led the first Boston Symphony Orchestra performance at Carnegie Hall in December 1921 and repeated the work in Cambridge and Boston the following February. Since then *Kikimora* has been programmed here by Serge Koussevitzky and Richard Burgin,

who led the orchestra's most recent performances in October 1957. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, timpani, celesta, xylophone, and strings.

Perhaps the best-known fact about Liadov was his lifelong reputation for laziness and procrastination. In 1910 he failed to complete a ballet score that had been commissioned by Serge Diaghilev for the Paris season of the Ballets Russes. In desperation Diaghilev turned to a promising youngster who was quite certain he could finish the work on time. The result was *The Firebird*; Igor Stravinsky's first success marked the effective beginning of one of the most significant musical careers in our century.

But Liadov had procrastinated long before that. His inability to finish works was partly due to indolence and partly to severe self-criticism, so that, despite an undeniable brilliance in handling the orchestra and in musical characterization of fantastic types (in this he was very much like his teacher Rimsky-Korsakov), he left only a handful of completed works, most notably three descriptive orchestral pieces based on Russian fairy tales: *Baba-Yaga* (Opus 56), *The Enchanted Lake* (Opus 62), and *Kikimora* (Opus 63). In all three of them, Liadov's sometimes wandering harmonies and brilliant orchestral devices aptly suggest the fantasy world of the fairy tale.

The score of *Kikimora* bears a short extract from the "Tales of the Russian Folk" of I.P. Sakharov that paints a picture of the strange being we shall meet in the music: "Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise tomcat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till day-break she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

This is all we learn of the mysterious Kikimora, but for the first Boston Symphony performances, annotator Philip Hale provided a further explanation for the name, citing W.R.S. Ralston's "Songs of the Russian People": Kikimora, or Shishimora (cognate with the French "*cauchemar*"), is the Russian word for the incubus associated with nightmares. The Kikimora are generally understood to be the souls of girls

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who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits.

This explanation may help us to understand the atmosphere of the uncanny that hovers over the music from the dark slow introduction, with its quotation of what sounds like a folk melody on the English horn, through the breathless race of the Presto that could easily suggest the scenario of a nightmare (one of those dreams in which we seem to be chased but cannot escape the pursuer, no matter what) that suddenly comes to a halt in silence and a couple of pianissimo chords as the embattled dreamer wakes up.

—Steven Ledbetter



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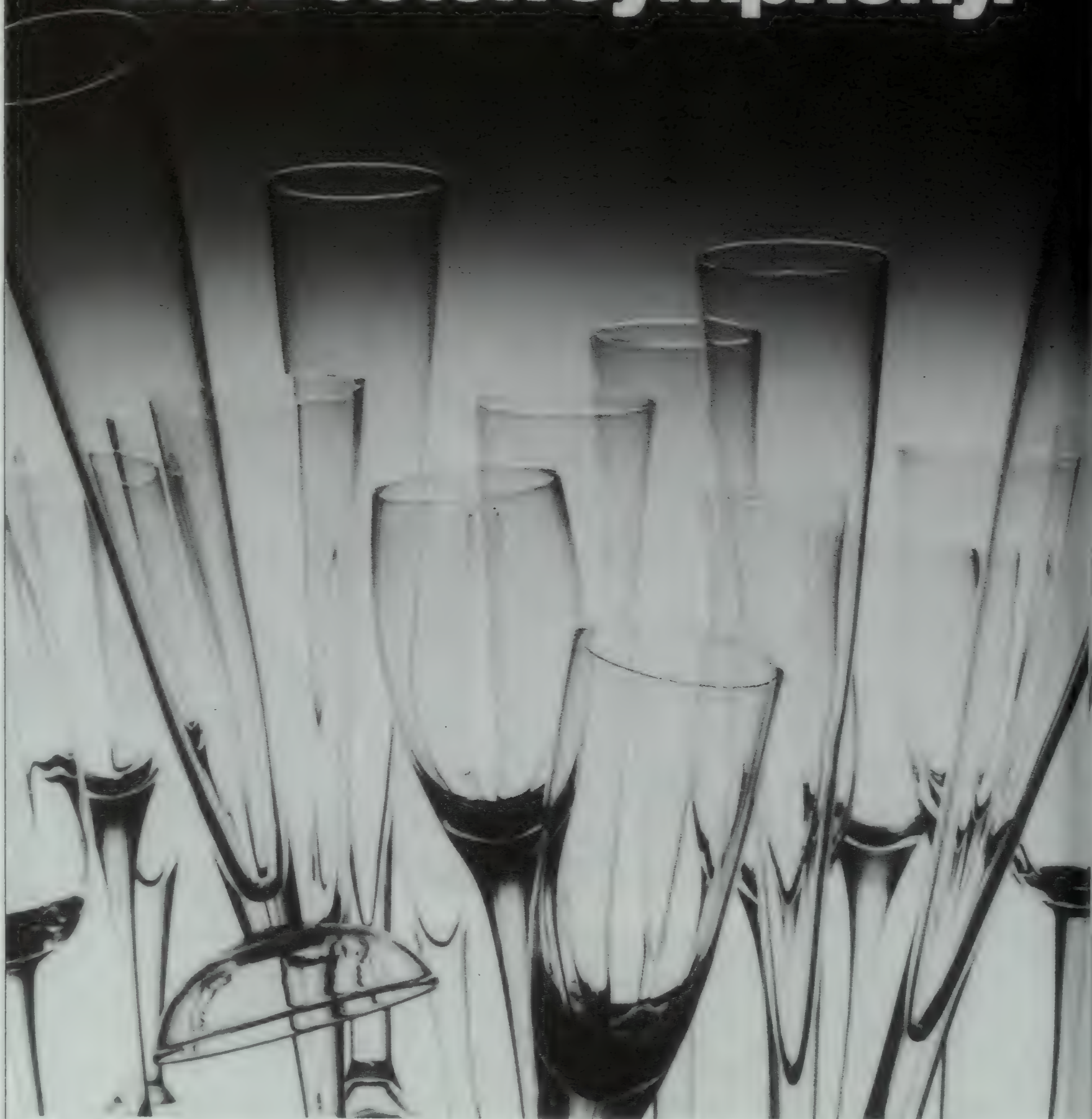
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Pyotr Ilyich Tchaikovsky

Suite No. 4 in G, Opus 61, *Mozartiana*



Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He wrote his fourth orchestral suite between June 29 and August 9, 1887, at his brother's home in the Caucasus and at Aachen (Aix-la-Chapelle), basing the score on works of Mozart. Tchaikovsky himself conducted the first performance, in St. Petersburg, on November 26, 1887. Theodore Thomas introduced the work to the United States in a Steinway Hall concert in New York on February 4, 1888. Wilhelm Gericke led the first—and only—complete performances by the Boston Symphony Orchestra on November 18 and 19, 1898. The orchestra's only performances since that time were of the last move-

ment, conducted by Pierre Monteux in Boston, New York, and New Brunswick in February 1955. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

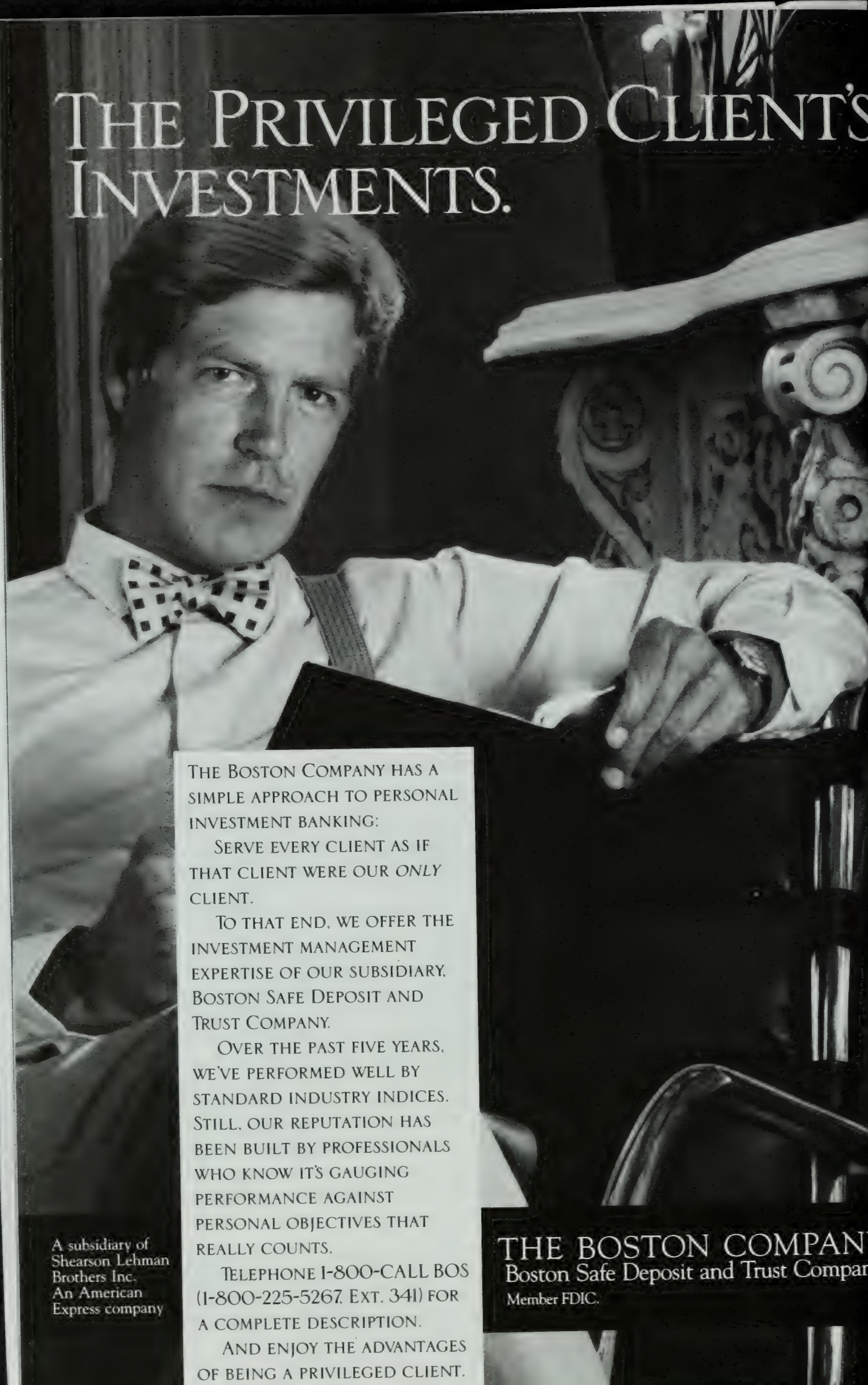
In late June 1887, Tchaikovsky was visiting a spa called Borzhom in the Caucasus, where he took the waters regularly, strolled in the parks, enjoyed the air, and regularly suffered nightmares, as he reported in his diary. But he overcame a “complete reluctance and incapacity for work” on the 27th to begin a sextet for strings the following day. This work was not to be completed for several years, when it was published as *Souvenir de Florence*, Opus 70. The next day he made a casual reference in his diary: “After dinner commenced the orchestration of the Mozart Variations.” This was the final movement of what became Tchaikovsky's fourth orchestral suite, though it was the first to be composed.

Why Mozart? For the simple and sufficient reason that Mozart had always been virtually a god to Tchaikovsky. All his life he envied the way in which the Salzburg master could achieve the most extraordinary depth of feeling with the simplest musical means. But no work of Tchaikovsky's so thoroughly exhibits his devotion as *Mozartiana*, the name given to his orchestral treatment of several unfamiliar smaller works by his idol.

Work on the suite proceeded at an easy pace throughout July; Tchaikovsky's mastery of the orchestra and his love of Mozart combined to make the task almost a recreation. The variations with which he started were taken in comfortable bites, sometimes one variation a day. He would “take the waters,” stroll around the grounds, have tea, and then, in the evening, do “some orchestrating.” By mid-July he was working on the *Ave verum*, his third movement. Soon after, he was aboard a ship to Odessa and a train to Aachen, the Westphalian spa where a friend who was taking the waters had become critically ill. The ten-day voyage interfered with his work, but his arrival coincided with the passing of the crisis, and he joyfully received the news that his friend was saved. Two days later, on July 30, he began work on the Gigue that opens his suite, finishing it three days later. Another two days sufficed for the Menuet and the completion of the entire score.

In October, Tchaikovsky wrote a short statement intended for the score of *Mozartiana*, explaining its origin and purpose: “A large number of admirable small compositions of Mozart are, incomprehensibly enough, practically unknown, not only to the public, but also to musicians. The author of the present suite desires to give a

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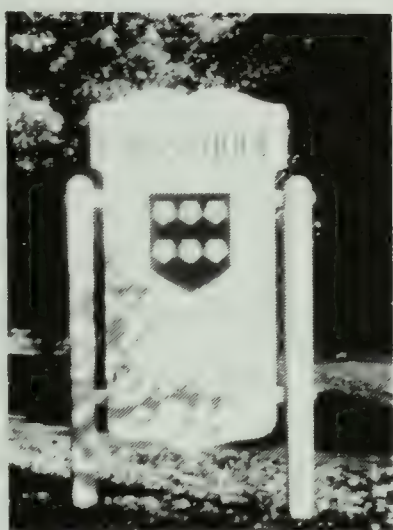
new impulse to the performance of these little masterpieces which, in spite of their concise form, present incomparable beauties.”

Three of the movements are based on keyboard works. The Gigue was based on a little piece (K.574) that Mozart inscribed into the album of a Leipzig organist named Engel in 1789. The Menuet was once believed to date from 1780, though now it is put closer to the Gigue (K.236[576b]); it features that special brand of Mozartian chromaticism that says volumes in a few notes. The third movement, though, is based on a choral work, one of the most perfect pieces ever to come from Mozart’s pen, *Ave verum corpus* (K.618). But Tchaikovsky approaches it through an intermediary in the person of Franz Liszt, who had already made a piano transcription of Mozart’s work (originally for mixed voices and strings). In turning Liszt’s transcription into an orchestral piece, Tchaikovsky generally reserves the orchestral strings for the chorus part, while the remainder of the orchestra plays the parts originally given to the strings.

The final movement, both the largest and most elaborate, is an orchestral rendering of Mozart’s own set of piano variations on a tune from *La rencontre imprévue* (*The Unforeseen Encounter*, also known as “*The Pilgrims of Mecca*”), an operetta by Gluck. In Vienna the text was given, in German, as “*Unser dummer Pöbel meint*” (“Our foolish rabble thinks . . .”). Mozart completed his variations (K.455) on August 25, 1784.

Tchaikovsky had no intention of imitating Mozart’s own orchestral style; he was simply taking pieces that he loved, that he wanted us to love, and dressing them up in his own clothes. His hope was to win new friends for these little pieces. He did that, and more: many composers have followed Tchaikovsky in paying homage to an older musical style through a reorchestration of older pieces. Sometimes such works were highly elaborated (as, for example, in Stravinsky’s *Pulcinella*), but always they reveal a link between composers of two different eras. And in the case of Tchaikovsky, *Mozartiana* reveals this link with grace and affection.

—S.L.



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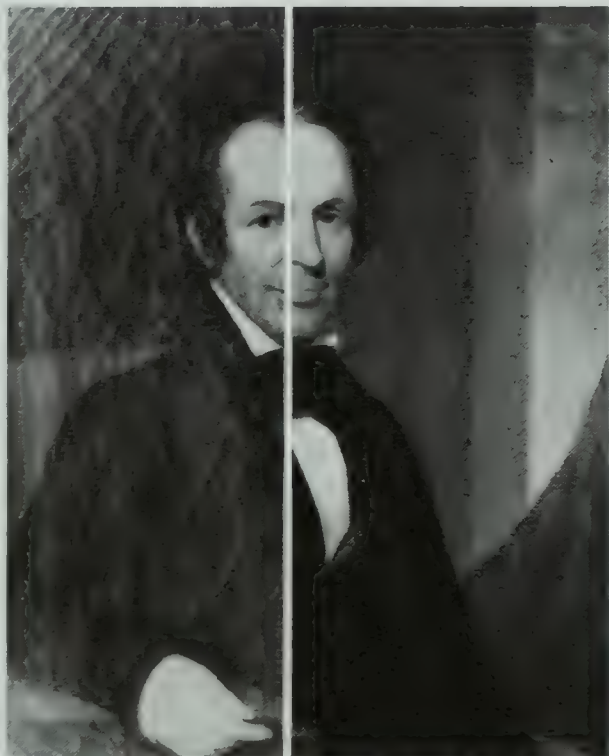
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Antonín Dvořák
Symphony No. 8 in G, Opus 88



Antonín Dvořák was born at Mühllhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He wrote his Symphony No. 8 between August 26 and November 8, 1889, and conducted the first performance, in Prague, on February 2, 1890. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on February 26, 1892, and the orchestra has since played it under Charles Munch, Antal Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, Seiji Ozawa, and Jahja Ling, who led the most recent Symphony Hall performances in November 1985. Andrew Davis led the most recent Tanglewood performance in August 1987. The symphony is scored for two

flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher, Fritz Simrock, was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. The Symphony No. 8 in G is one that older listeners and record-collectors will remember as No. 4. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be published, and it circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering.*

This table may be helpful:

New Number	Old Number	Key	Date	
1		C minor	1865	(The Bells of Zlonice)
2		B-flat	1865	
3		E-flat	1873	
4		D minor	1874	
5	3	F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	(From the New World)

*There is yet another confusion that even this description does not explain: the score of Dvořák's first symphony, *The Bells of Zlonice*, had been sent off to a competition and never returned. The composer gave it up for lost, and for the rest of his life he privately numbered his later symphonies as if the first had never existed. Thus, when the *New World* Symphony, which we know as No. 9, was given its world premiere in New York, Dvořák described it as "No. 8"! [—S.L.]

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*.^{*} An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see G.B. Shaw's reviews of Dvořák's sacred works).

In the '90s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher-shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential

^{*}The defeat of the Bohemians by the Austrians in the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Hapsburg empire, a condition that obtained until October 28, 1918.

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figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on.* Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony.

It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No. 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and had composed what is probably his most admired and most performed piece of chamber music, the A major piano quintet, as well as the engaging piano quartet in E-flat, Opus 87.

The new symphony opens strikingly with an introduction *in tempo*, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E-flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as a sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*After talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation. Many living composers could speak eloquently on this subject.

More . . .

Except for publications in Russian, there is very little literature on Liadov. The best source is probably the half-century-old general study *Masters of Russian Music*, by M.D. Calvocoressi and Gerald Abraham. For a brief survey, there is the article by Jennifer Spencer in *The New Grove* (where his name is spelled "Lyadov," so it appears in a different volume from the one you're likely to look in first). Only one recording of *Kikimora* is currently in print; it features the Slovak Philharmonic Orchestra under the direction of Stephen Gunzenhauser (Hong Kong, coupled with most of Liadov's best-known scores).

David Brown is writing a four-volume study of Tchaikovsky; Volume I, *Tchaikovsky: The Early Years*, appeared several years ago (Norton) and promised to be the beginning of a superb and badly needed large study of this composer. Volume II deals with just four crisis-ridden years in Tchaikovsky's life (1874-1877) and continues the promise of the beginning. The third volume, out last year, takes the story up to 1887, the year of the Fourth Suite. The final volume is eagerly awaited. Brown has also written the fine Tchaikovsky article in *The New Grove*. John



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Warrack's *Tchaikovsky* (Scribners) is an excellent book, beautifully illustrated, and Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos*, to the BBC Music Guides (U. of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Tchaikovsky's interesting letters have long since been published in Russian, but few have been available in English. Thus *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day) is particularly welcome. Tchaikovsky's own diaries are telegraphic, fragmentary, and sketchy, but they are on occasion full of valuable information. All of the words quoted from Tchaikovsky in reference to the composition of *Mozartiana* are from *The Diaries of Tchaikovsky*, translated and edited by Wladimir Lakond (Norton, out of print). The Fourth Suite is available in a colorful reading by Michael Tilson Thomas and the Philharmonia Orchestra (CBS, coupled with the Second Suite); all four suites were recorded by Antal Dorati with the New Philharmonia Orchestra (Mercury, three LPs). Neither version is yet available as a compact disc.

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's; currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham has also contributed the Dvořák article to *The New Grove*, now available separately in *The New Grove Late Romantic Masters* (Norton, available in paperback; this volume contains the complete articles on Bruckner, Brahms, Dvořák, and Wolf from *The New Grove*). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) is an enthusiastic brief survey of the composer's life and works. Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (U. of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák* (ed. Robert Simpson; Pelican paperback). Donald Francis Tovey's note on the Dvořák Eighth may be found in his *Essays in Musical Analysis* (Oxford), though of course he refers to it as Symphony No. 4. An excellent and very Czech recording of the Eighth is a recent one by Václav Neumann with the Czech Philharmonic (Pro Arte compact disc). Still wonderful is the recording by George Szell and the Cleveland Orchestra, recently reissued on compact disc (Angel, coupled with some of the Slavonic Dances). And there is a more recent recording by the same orchestra, with Christoph von Dohnányi at the helm, available in all formats (London, coupled with the too rarely heard *Scherzo capriccioso*).

—S.L.

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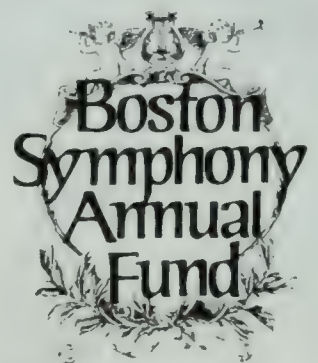
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Born in 1938 in Nalchick, in the Caucasus, Russian conductor Yuri Temirkanov completed his graduate and post-graduate studies in both violin and conducting at the Leningrad Conservatory, where his conducting professor was Ilya Mussin. He first attracted international attention in 1966, when he won first prize in the Soviet All-Union Conductors Competition. His first appointment was as musical director of the Leningrad Symphony Orchestra, and he made his debut as an opera conductor at the Maly Theatre with Verdi's *La traviata*. Mr. Temirkanov remained with the Leningrad Symphony Orchestra until 1977, tour-

ing widely with them to the United States, Germany, France, Italy, Japan, Sweden, and many other Eastern and Western European countries. He was regularly invited as a guest conductor to such leading orchestras as the Philadelphia Orchestra, the Berlin Philharmonic, the Vienna Philharmonic, the Dresden State Orchestra, and the Orchestre de Paris. His London debut took place with the Royal Philharmonic Orchestra at the Royal Festival Hall, and in 1979 he was appointed principal guest conductor of that orchestra, a position he still holds today. In 1977 Mr. Temirkanov was appointed artistic director and chief conductor of the Kirov Opera in Leningrad. For that company he has been responsible for dozens of notable productions, most recently Tchaikovsky's *Queen of Spades* and *Eugene Onegin*; he also served as stage director for both of those. Both Tchaikovsky productions, along with Musorgsky's *Boris Godunov*, were seen at London's Covent Garden this past summer as part of the first visit by the Kirov Opera Company to the West. In January 1986 Mr. Temirkanov appeared with the New York Philharmonic, becoming the first Soviet conductor to appear in the United States since the renewal, after six years, of the Soviet/American Cultural Exchange Agreement. His performances were greeted by enormous public and critical acclaim. In addition to his debut appearances with the Boston Symphony Orchestra, he also appears this fall with the Pittsburgh Symphony and the Philadelphia Orchestra.

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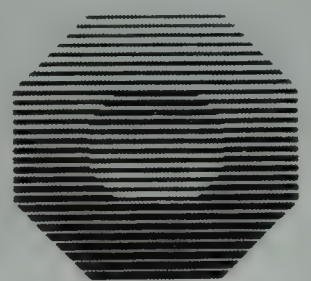
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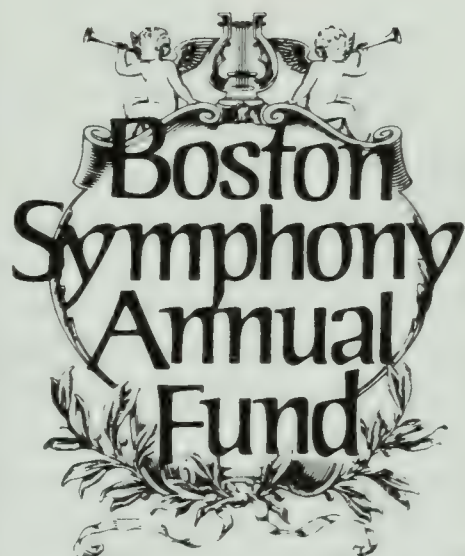
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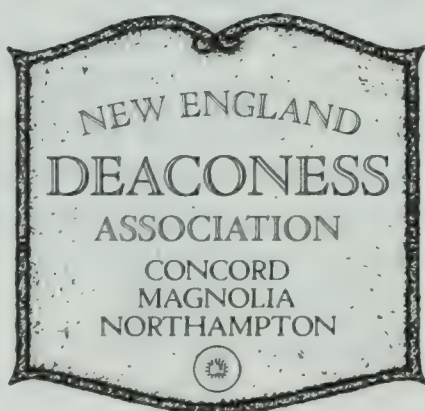
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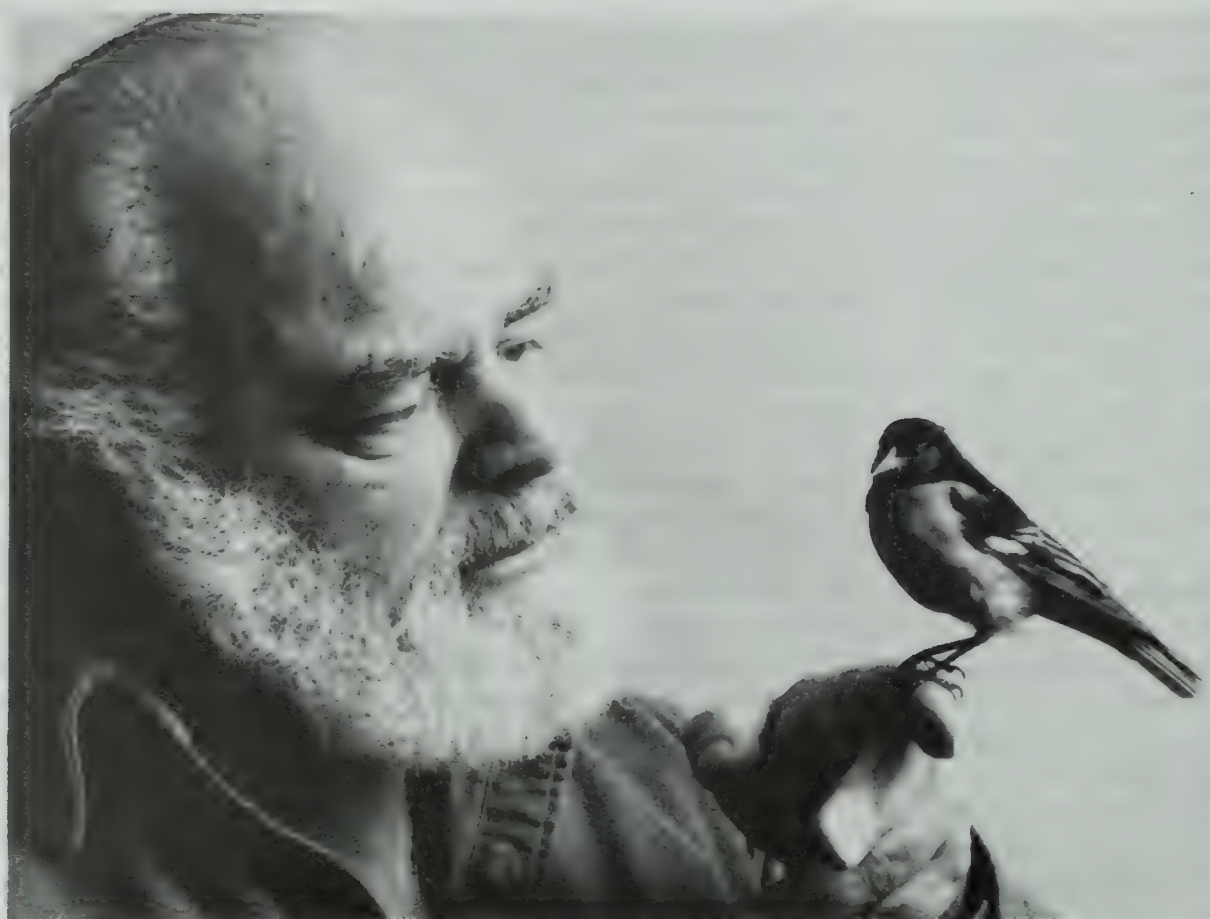
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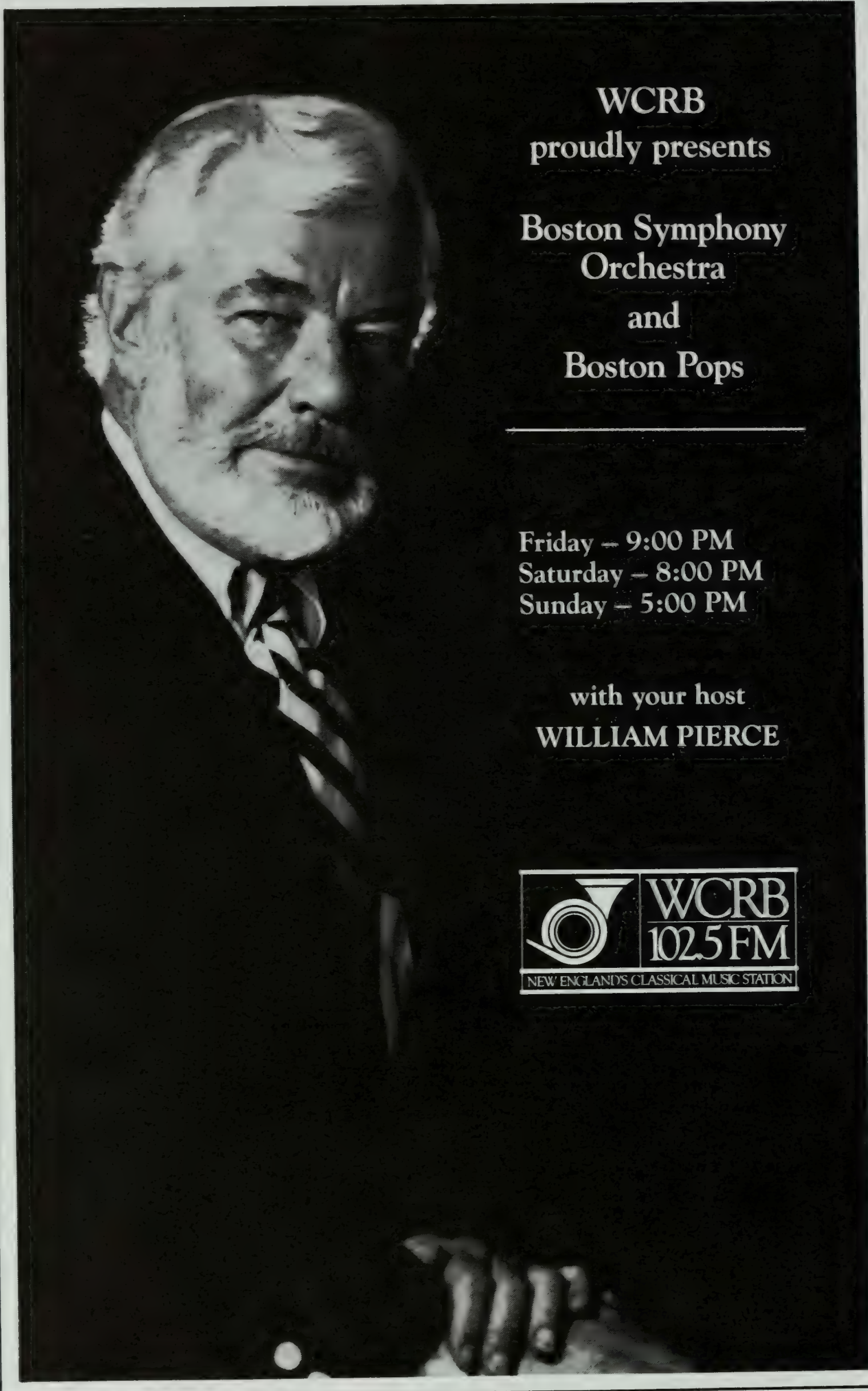
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SEIJI OZAWA conducting

KATHLEEN BATTLE, soprano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

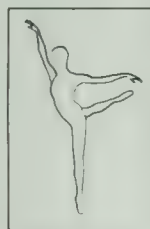
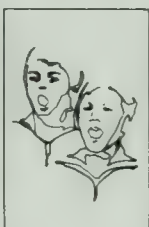
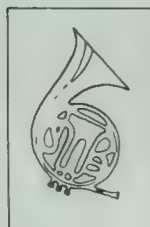
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before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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One Hundred and Seventh Season, 1987-88



SUPPER CONCERT II

Thursday, November 12, at 6

Saturday, November 14, at 6

Tuesday, November 17, at 6

VYACHESLAV URITSKY, violin

AZA RAYKHTSAUM, violin

MICHAEL ZARETSKY, viola

JONATHAN MILLER, cello

DVOŘÁK

Terzetto in C for two violins and viola, Opus 74

Introduzione: Allegro ma non troppo

Larghetto

Scherzo: Vivace—Poco meno mosso—Vivace

Tema con variazioni

TCHAIKOVSKY

String Quartet No. 1 in D, Opus 11

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto

Finale: Allegro giusto

Please exit to your left for supper following the concert.

The performers appreciate your not smoking during the concert.

Antonín Dvořák**Terzetto in C for two violins and viola, Opus 74**

Virtually all compositions for three stringed instruments call for one violin, one viola, and one cello (except for the so-called "trio sonatas" of the Baroque era, which need two violins and cello plus the addition of a harpsichord or other instrument capable of playing chords). And by the late nineteenth century, few composers would attempt a substantial work for three strings; it was a time of expansive music, and forces were getting larger rather than smaller. Dvořák's work for three strings calls for a rare combination, two violins and viola; probably for that reason he avoided the more common generic title "trio" in favor of Terzetto, as a way of signaling the work's unusual character.

Dvořák composed this piece in just one week, January 7 to 14, 1887, as a charming gesture to two friends with whom he wished to play chamber music. Dvořák himself was a violist; his friends were violinists. One of them was Jan Pelikan, a professional player in the orchestra of the National Theater; but the first violin part was to be played by a young chemistry student named Josef Kruis. As it turned out, Dvořák's inspiration outstripped Kruis's technique, so he used some of the same material for some miniatures for the same combination of instruments. This piece was apparently completed by January 18, but only a few days later Dvořák returned to it again and turned the easier work into a set of "Romantic Pieces" for violin and piano (this was published as Opus 75; the original version for two violins and viola remained unpublished until 1945, when it appeared as Opus 75a).

The Terzetto that started it all is a thoroughly charming work, blending the instruments with a remarkably full sound. The first two movements are particularly sweet, while the scherzo shows Dvořák's love of the Czech *furiant* blended with the Viennese waltz, with an enchanting Ländler for the Trio. The finale is an inventive set of ten variations; the theme's minor mode at the outset makes for a surprisingly mournful tone, with even a quasi-operatic recitative, leading to dramatic climaxes and an outburst of rejoicing at the end.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky**String Quartet No. 1 in D, Opus 11**

Like his colleagues, known as the "Mighty Five," Tchaikovsky was intensely interested in Russian folk song as one way of creating a national idiom in music. But unlike them, he had completed a formal conservatory training in Western musical techniques. This had both advantages and disadvantages. He was, on the one hand, more likely to find specific solutions to expressive problems; but on the other, the notions of proper harmonization inherited from German music did not really fit the character of Russian folk song. Still, Tchaikovsky was delighted to have his music approved by the "Five," though at the same time he consciously pursued success in Western musical forms like the symphony and string quartet.

By the beginning of 1870 Tchaikovsky had completed his first masterpiece, *Romeo and Juliet*, and the Opus 6 songs which ended with his best-known contribution to that repertory, "None but the lonely heart." He had begun work on a tragic opera, *The Oprichnik*, but interrupted it in February to begin a string quartet. He had already written a great deal for the medium as a student and had completed an entire string quartet movement in B-flat in 1865, but the D major quartet is the first that he brought to public performance. It initiated his series of large chamber music works, three string quartets in all, plus a piano trio and a string sextet.

The reason for turning to the quartet medium when he did was that Tchaikovsky expected to be giving a concert of his own works that would earn him some money. Obviously an opera could not be performed on such an occasion, but a string quartet would be perfect. The performance took place in March and was a considerable success.

Tchaikovsky was determined to compose absolute music, to put himself as much as possible in the mind of the classical composer laying out a sonata form. The resulting structure is smoothly balanced and expressively varied, though it does not particularly show the stylistic fingerprints of Tchaikovsky except in the second movement, the most famous portion of the work, based on a Russian folk song that the composer himself had collected in Kamenka, where his sister lived.

—S.L.

Vyacheslav Uritsky

Violinist Vyacheslav Uritsky was born in Kherson, Russia. He was brought up in Odessa, began his musical training there with Olga Goldbown, and studied at the Odessa State Conservatory with Leonid Lambersky. Following his graduation from the conservatory, he was a member of the Moscow Philharmonic's first violin section for fifteen years. He immigrated with his

wife and daughter to Rome and then, in 1974, to the United States, joining the Boston Symphony Orchestra's second violin section in 1975. A faculty member at the Boston Conservatory and a frequent performer in chamber music concerts throughout New England, Mr. Uritsky is assistant principal of the BSO's second violin section.

Aza Raykhtsaum

BSO violinist Aza Raykhtsaum was born in Leningrad and began studying the piano at age five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov. She became concertmaster of the Leningrad Conservatory

Orchestra and a first violinist in the Leningrad Philharmonic before coming to the United States in 1980, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area.

Michael Zaretsky

Born in the Soviet Union, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Moscow State Conservatory, where his teacher was Michael Terian. A former member of the Moscow Philharmonic String Quartet and the Moscow Broadcasting Symphony Orchestra, he immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. After deciding to come to the United States, and awaiting approval of his visa application in Rome, he auditioned for

Leonard Bernstein, who helped him reach the United States and brought him to Tanglewood. There, while a member of the Tanglewood Music Center Orchestra, he successfully auditioned for the BSO. A frequent performer of solo and chamber music in the Boston area, Mr. Zaretsky has been soloist with the Boston Pops, the Rhode Island Philharmonic, and the Atlantic Symphony of Halifax, Nova Scotia. A former member of the Wellesley College faculty, he teaches at the Boston University School of Music and the Boston Conservatory of Music.

Jonathan Miller

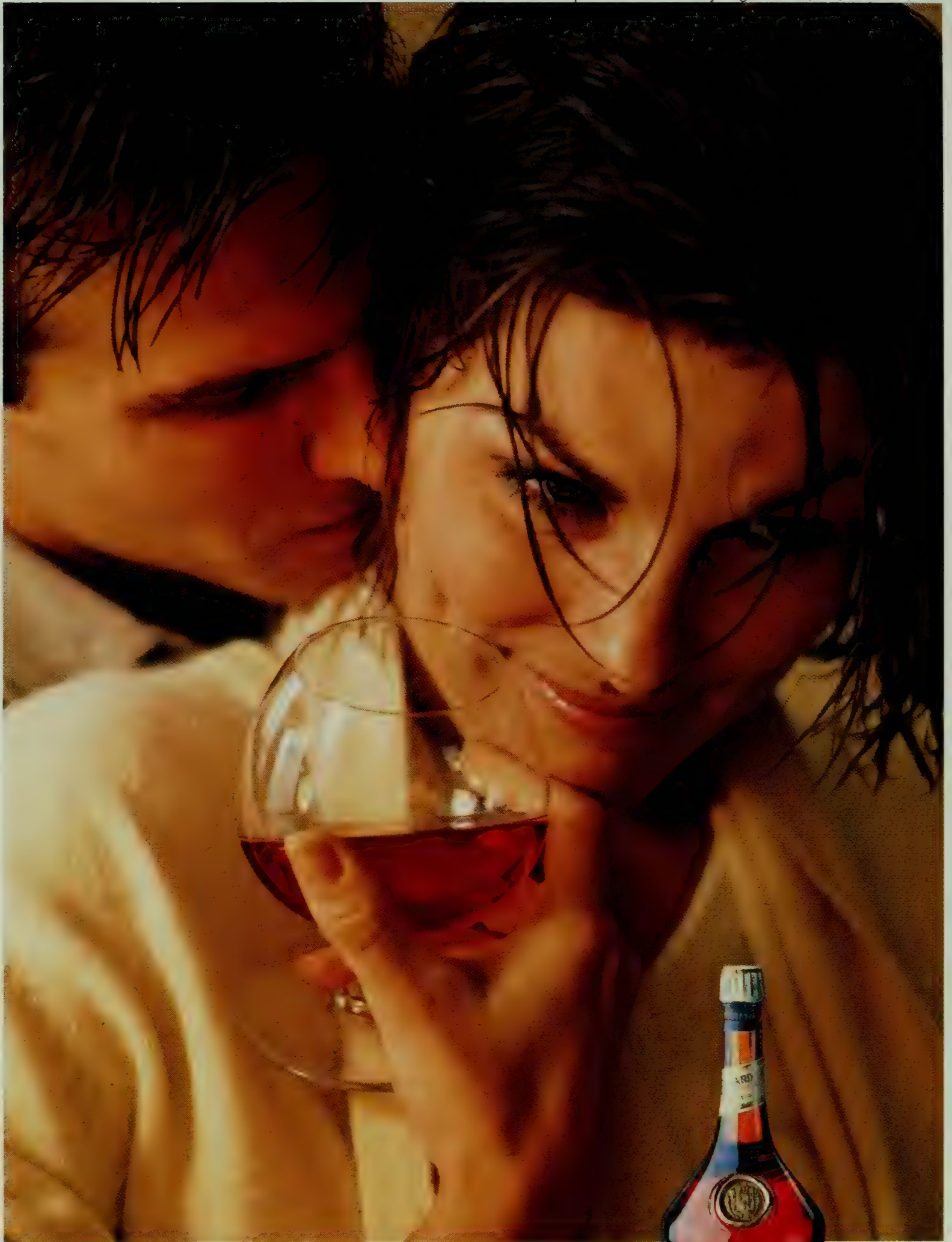
A two-week Pablo Casals master class in the spring of 1961 at the University of California at Berkeley led Jonathan Miller to abandon his study of literature there and to devote himself to the cello. In the years following, he studied with and played for such masters of the instrument as Pierre Fournier, Raya Garbousova, his principal teacher Bernard Greenhouse, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, and Harvey Shapiro, on scholarships and fellowships which took him to UCLA, Tanglewood, the Hartt School, and Juilliard. He also studied chamber music with such teachers as Claus Adam, Lillian Fuchs, Felix Galimir, William Kroll,

William Primrose, Joseph Silverstein, and David Soyer. Before joining the Boston Symphony Orchestra in 1971, Mr. Miller held appointments as principal cellist with the San Diego, Hartford, and Juilliard orchestras. He is a winner of the Jeunesses Musicales auditions, he has twice toured the country as a member of the New York String Sextet, he has performed widely as soloist in recital, he has appeared with the Fine Arts Quartet, and he is founder and cellist of the Boston Artists Ensemble. Mr. Miller owns two cellos, a Carlo Antonio Testore dating from 1742 and a Matteo Goffriller instrument dating from 1728.



107th Season 1987-88

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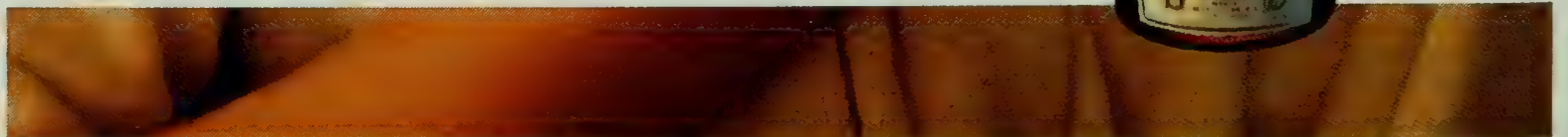


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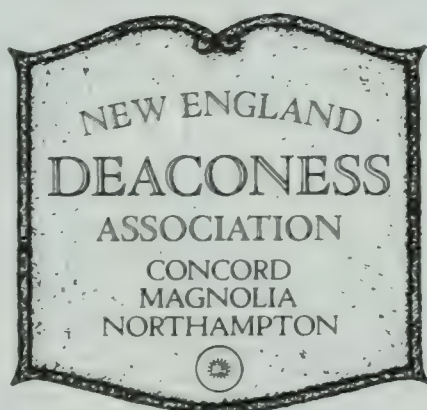
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Three new recordings by Seiji Ozawa and the Boston Symphony Orchestra will be released on CD, LP, and cassette within the next few months: Mahler's Symphony No. 2, *Resurrection*, with soloists Kiri Te Kanawa and Marilyn Horne, and the Tanglewood Festival Chorus, John Oliver, conductor, on Philips; and, on Deutsche Grammophon, the complete score of Prokofiev's ballet *Romeo and Juliet*, and an album of music by Fauré, including the suite from *Pelléas et Mélisande* (with soprano Lorraine Hunt), the *Elegie* and *Après un rêve* (both featuring BSO principal cellist Jules Eskin), and the *Pavane*.

The latest recording by John Williams and the Boston Pops, *By Request . . .*, was released on Philips in October. The album features works of John Williams, including his Olympic Fanfare, the "Flying Theme" from *E.T.*, the theme from *Jaws*, the Liberty Fanfare, and the NBC News "Mission Theme."

Ralph Gomberg to Represent BSO in World Philharmonic Orchestra

Former BSO principal oboist Ralph Gomberg has been invited to represent the Boston Symphony Orchestra in this year's concert of the World Philharmonic Orchestra, to take place on December 20 at Kokugikan Hall in Tokyo under the direction of Giuseppe Sinopoli. Founded in 1983, the World Philharmonic brings together 100 musicians from more than 50 countries on five continents for an annual concert, this year for the benefit of UNICEF. The orchestra's 1985 Stockholm concert under Carlo Maria Giulini also benefited UNICEF; proceeds from the 1986 concert under Lorin Maazel in Rio de Janeiro benefited the Red Cross.

Symphony Shop Adds Holiday Merchandise

'Tis the season to be shopping for holiday gifts, and the Symphony Shop, a project of the Boston Symphony Association of Volunteers, is full of ideas to spark your imagination. Seasonal offerings include Christmas cards depicting Symphony Hall, a set of musical-

instrument ornaments in brass, a charming tree skirt with matching Christmas stocking, and music-stand ornaments which double as placecard holders. Gift suggestions for music lovers of all ages include an umbrella emblazoned with the BSO logo, a diminutive teddy bear peeking out of a tiny tote, a BSO tie of navy or burgundy silk, a needlepoint eyeglass kit featuring a cherub with a horn, and, of course, the latest Pops and BSO recordings. The Symphony Shop's two locations—in the Huntington Avenue stairwell near the Cohen Annex, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you with your holiday gift selections. For merchandise information, please call 267-2692.

New Friday Supper Talks

The Boston Symphony Association of Volunteers is pleased to offer subscribers to the Friday-evening series the opportunity to complement their evening at Symphony Hall with a gourmet supper and informative lecture. BSO Musicologist and Program Annotator Steven Ledbetter will discuss the works on the evening's concert, supplementing his talk with recorded segments. Remaining Friday Supper Talks, held in the Cohen Annex, take place on December 11 and April 22. An a la carte bar begins at 5:30 p.m., followed by the buffet supper and talk at 6:30. Individual Supper Talks are available at \$19, as space permits. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

BSO Members in Concert

Chamber Music in Watertown presents BSO assistant principal violist Patricia McCarty with D'Anna Fortunato, mezzo-soprano, and James David Christie, harpsichord and piano, on Sunday, November 22, at 3:00 p.m. at the Unitarian Church, 35 Church Street in Watertown. The program includes music of Bach, Mozart, Vaughan Williams, and Brahms, plus the Boston premieres of works by Marilyn Ziffrin and Ernest Todd Richardson. Tickets are \$6 (\$4 seniors); for further information, call 527-0225.

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Sunday, December 6, at 3 p.m. at Dwight Hall in Framingham. The program features Aaron Copland's *Lincoln Portrait* and the winner of the orchestra's annual Youth Concerto Competition. Tickets are \$7 (\$5 students, seniors, and special needs); for further information, call 868-1222.

Max Hobart conducts the North Shore Philharmonic in a performance of Tchaikovsky's *Nutcracker* (complete) with the North Atlantic Ballet Company on Sunday afternoon, December 13, at 2:30 p.m., at Lynn City Hall Auditorium.

BSO members Leone Buyse, flute, Nancy Bracken, violin, and Sato Knudsen, cello, are among the performers in an Ashmont Hill Chamber Music Series program of "20th-Century Music from France and Brazil" on Sunday, December 13, at 3 p.m. at Peabody Hall in All Saints Church, 209 Ashmont Street in Dorchester. The program includes music of Villa-Lobos, Poulenc, Debussy, and Ravel. Tickets are \$7.50 at the door (\$5 seniors and children); for further information, call 265-8318.

The contemporary chamber ensemble Col-lage, founded in 1972 by BSO percussionist Frank Epstein and consisting primarily of BSO players, offers a program of music by "Boston Composers" at the Longy School of

Music in Cambridge, Monday, December 14, at 8 p.m. Conducted by David Hoose, with soprano Joan Heller, the program includes works by Peter Child, Francis Thorne, Fred Lerdahl, Theodore Antoniou, and Arthur Berger. Tickets are \$10 general admission (\$5 students and seniors); for further information, call (617) 437-0231.

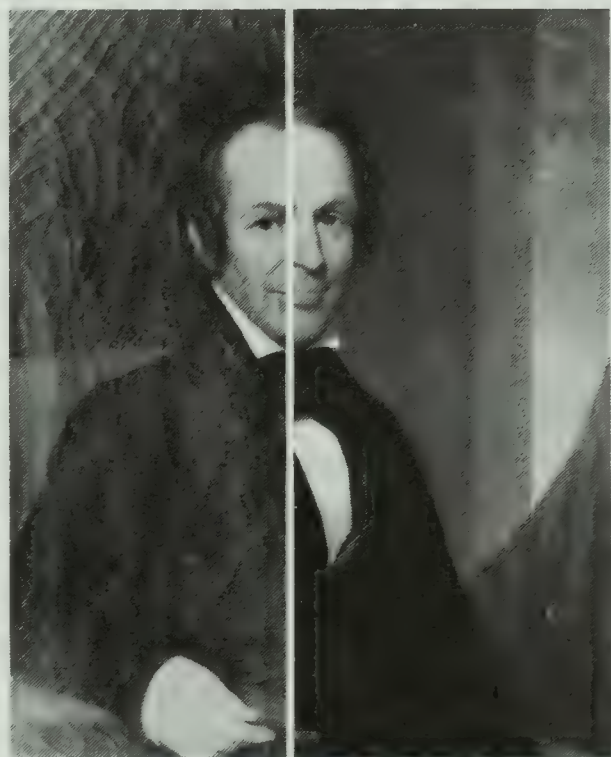
Harry Ellis Dickson conducts the Boston Classical Orchestra in the Beethoven Symphony No. 7 and music of Mozart on Wednesday and Friday, December 16 and 18, at 8 p.m. at Faneuil Hall. Mezzo-soprano Melissa Thorburn is the featured soloist. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

BSO members Fenwick Smith, flute, and Burton Fine, viola, are among the many musicians participating in this year's annual New Year's Eve Celebration of the Arts, "First Night '88." For complete First Night information, call 542-1399.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Associate Concertmaster

Helen Horner McIntyre chair

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Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
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Leone Buyse

Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran
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Roland Small
‡Matthew Ruggiero
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Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfohl
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Jonathan Menkis

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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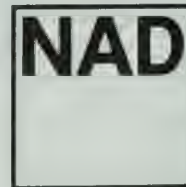
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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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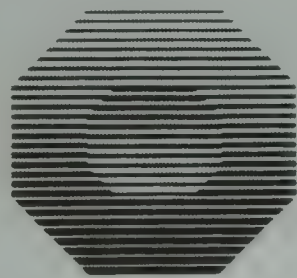
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

Carl St. Clair *and* Pascal Verrot,
Assistant Conductors

One Hundred and Seventh Season, 1987-88



Thursday, November 19, at 8

Friday, November 20, at 2

SEIJI OZAWA conducting

POULENC

Stabat Mater, for soprano solo,
mixed chorus, and orchestra

Stabat Mater dolorosa	Eia Mater
Cuius animam gementem	Fac ut ardeat
O quam tristis	Sancta Mater
Quae moerebat	Fac ut portem
Quis est homo	Inflammatum et accensum
Vidit suum	Quando corpus

FAITH ESHAM, soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

INTERMISSION

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[Pretty easygoing]
In gemächlicher Bewegung. Ohne Hast
[At an easygoing pace. Without haste]
Ruhevoll (poco adagio)
[Serene (somewhat slow)]
Sehr behaglich
[Very cozy]

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

Carl St. Clair and Pascal Verrot,
Assistant Conductors

One Hundred and Seventh Season, 1987-88



Thursday, November 19, at 8

Friday, November 20, at 2

SEIJI OZAWA conducting

Please note that, following the intermission, Kathleen Battle, Seiji Ozawa, and the Boston Symphony Orchestra will begin the second half of the program with two vocal numbers, Lia's aria from Debussy's *L'Enfant prodigue*, and Manon's aria and Gavotte from Act III, scene i, of Massenet's *Manon*. The program will begin with Poulenc's *Stabat Mater* and conclude with the Mahler Symphony No. 4 as originally scheduled.

Claude Debussy

Lia's Aria, from *L'Enfant prodigue*

Claude Debussy won the coveted Prix de Rome in 1884 with his cantata *L'Enfant prodigue* (*The Prodigal Child*), to a text by Ernest Guinand. The conservative judges of the contest had their doubts about what they perceived as the dangerous modern tendencies of the music, but Debussy's champion Charles Gounod argued fervently for him and prevailed. When he carried the news to the twenty-two-year-old winner, he exclaimed, "Bravo, my dear boy, bravo. You are a genius."

The cantata has three roles. The soprano aria has become quite well-known beyond the rare performances of the whole work. The story is set in Galilee, where young Azaël has left home to seek adventure. His mother, Lia, sings movingly of her grief and longing for her absent son. Its directness of strong emotional expression reveals the young composer's familiarity with traditional operatic expression, however far he himself was to get away from it in his one completed opera.

L'année en vain chasse l'année!
A chaque saison ramenée,
Leurs jeux et leurs ébats m'attristent
malgré moi:
Ils rouvrent ma blessure et mon chagrin
s'accroît . . .

Je viens chercher la grève solitaire . . .
Douleur involontaire!
Efforts superflus!
Lia pleure toujours l'enfant qu'elle
n'a plus! . . .

Ceaselessly year succeeds year.
At each renewed season,
the joys and frolics sadden me
in spite of myself.
They reopen my wound; my grief
grows.

I come seeking the solitary shore . . .
Involuntary pain!
Useless efforts!
Lia mourns forever the child she
has no longer! . . .

—Please turn the page quietly—

Azaël! Azaël!
Pourquoi m'as-tu quittée?
En mon coeur maternel
Ton image est restée.
Azaël! Azaël!
Pourquoi m'as-tu quittée?

Cependant les soirs étaient doux,
Dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On remenait les grands boeufs roux.
Lorsque la tâche était finie,
Enfants, vieillards et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.

Ainsi les jours suivaient les jours
Et dans la pieuse famille,
Le jeune homme et la jeune fille
Echangeaient leurs chastes amours.
D'autres ne sentent pas le poids de la
vieillesse,
Heureux dans leurs enfants,
Ils voient couler les ans
Sans regret comme sans tristesse . . .
Aux coeurs inconsolés que les temps
sont pesants! . . .

Azaël! Azaël!
Pourquoi m'as-tu quittée?
Pourquoi m'as-tu quittée?

Azaël! Azaël!
Why did you leave me?
In this mother's heart
your image remains.
Azaël! Azaël!
Why did you leave me?

Yet the evenings were gentle
on the plain of the elms,
when, weighed down by the harvest,
the big ruddy oxen were driven home.
When work was done,
children, old folks and servants,
peasants or shepherds,
all praised God's beneficent hand.

So days followed days
and in the pious family
the young man and young girl
pledged their chaste love.
Others do not feel the weight of
age;
happy in their children,
they feel the flow of years
without regret, without sadness . . .
To the unconsoled heart, how heavily
the time weighs! . . .

Azaël! Azaël!
Why did you leave me?
Why did you leave me?

Jules Massenet

Aria and Gavotte from *Manon*, Act III, scene i

The Abbé Prevost's story of the courtesan Manon Lescaut, who discovers that love means more than wealth and luxury, has been made into an opera by many composers, including Auber, Massenet, Puccini, and even the modern German composer Hans Werner Henze (who called his Manon work *Boulevard Solitude*). Massenet's *Manon* and Puccini's *Manon Lescaut* are far and away the most popular of these. Massenet's opera was premiered in Paris in 1884 and has not been out of the repertory since. At the beginning of the third act (of five), the convent-bred girl Manon, who has chosen her lovers largely—but not entirely—on the basis of their gifts to her, appears as the cynosure of several young noblemen, whom she enchants with a celebration of her own youth and beauty.

Suis-je gentille ainsi?
Est-ce vrai? Grand merci!
Je consens—
Vu, que je suis bonne—
A laisser admirer ma charmante personne!

Am I indeed so fair?
Is that true? Thank you!
I consent—
given that I'm so nice—
to let you admire my charming self!

Je marche sur tous les chemins,
aussi bien qu'une souveraine.
On s'incline, on baise ma main,
car par la beauté je suis reine!
Je suis reine!
Mes chevaux courent à grand pas.
Devant ma vie aventureuse,
les grands s'avancent chapeau bas,
Je suis belle, je suis heureuse!
Je suis belle!
Autour de moi tout doit fleurir!
Je vais à tout ce qui m'attire!
Et, si Manon devait jamais mourir,
ce serait, mes amis, dans un éclat de
rire!

Obéissons quand leur voix appelle,
aux tendres amours,
toujours, toujours, toujours,
tant que vous êtes belle,
usez sans les compter vos jours,
tous vos jours!

Profitons bien de la jeunesse,
des jours qu'amène le printemps;
aimons, rions, chantons sans cesse
nous n'avons encor que vingt ans!

Le coeur hélas! Le plus fidèle,
oublie en un jour l'amour, l'amour,
l'amour!

Et la jeunesse ouvrant aile a disparu
sans retour, sans retour!

Profitons bien de la jeunesse!
Bien court, hélas! est le printemps;
aimons, chantons, rions sans cesse
nous n'aurons pas toujours vingt ans!

I travel on all the roads
as grandly as any sovereign.
Everyone bows, kisses my hand,
since for beauty, I am queen!
I am queen!
My horses take great strides.
Before my adventurous life,
the great advance with hats off,
I am fair, I am happy!
I am fair!
Around me, everything must flourish!
I go to everything that attracts me!
and if Manon should ever chance to die,
it will be, my friends, in a burst of
laughter!

Gavotte

Let us obey when voices call us
to tender love,
always, always, always,
as long as you are fair,
enjoy your days without counting them,
all your days!

Profit from your youth,
from the springtime of our life;
let us love, laugh, and sing ceaselessly,
we have but twenty years left to us!

Even the most faithful heart, alas,
forgets, in a single day, love, love,
love!

And youth, spreading its wings, disappears
without returning.

Profit from your youth!
Short, alas! is the springtime!
Let us love, sing, and laugh ceaselessly,
we'll not always have twenty years left to
us!



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Gloria, for soprano solo, mixed chorus,
and orchestra

Gloria

Laudamus te

Domine Deus

Domine fili unigenite

Domine Deus, agnus Dei

Qui sedes ad dexteram patris

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Francis Poulenc

Stabat Mater, for soprano, mixed chorus, and orchestra

Gloria, for soprano, mixed chorus, and orchestra



Francis Jean Marcel Poulenc was born in Paris on January 7, 1899, and died there on January 30, 1963. He composed the Stabat Mater in 1950-51, completing the orchestration on April 22 of the latter year. The first performance took place at the Strasbourg Festival on June 13 following, under the direction of Fritz Münch, with the choirs of Saint-Guillaume and the Municipal Orchestra of Strasbourg; the soprano soloist was Geneviève Moizan. The present performances are the first by the Boston Symphony Orchestra. The score calls for a soprano solo, a mixed chorus in five parts (soprano, alto, tenor, baritone, and bass), and an orchestra consisting of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three

bassoons, four horns, two trumpets, three trombones and tuba, timpani, harp, and strings.

Poulenc composed the Gloria on a commission from the Koussevitzky Foundation between May 1959 and June 1960. The score bears the dedication "To the memory of Serge and Natalie Koussevitzky." The Boston Symphony Orchestra, under the direction of Charles Munch, gave the world premiere on January 21 and 22, 1961; soprano soloist Adele Addison was joined by the Chorus pro Musica, Alfred Nash Patterson, conductor. The same forces presented the New York premiere in April. The work was repeated at Tanglewood that July, with the Festival Chorus prepared by Alfred Nash Patterson taking part with the original soloist and conductor. The orchestra's only performances since then were conducted by Seiji Ozawa, with the Tanglewood Festival Chorus, John Oliver, conductor: at Symphony Hall in January 1985 with soprano Kathleen Battle, and at Tanglewood in June 1985 with soprano Sylvia McNair. The score calls for soprano soloist, mixed chorus, and an orchestra consisting of piccolo and two flutes (second doubling second piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, harp, and strings.

French composers have rarely been bashful about writing music whose main purpose was to give pleasure. It was French composers who began openly twitting the profundities of late Romantic music, in the cheeky jests of Satie and in many works by the group that claimed him as their inspiration, the "Group of Six," which included Francis Poulenc.

During the first half of his career, Poulenc's work was so much in the lighter vein that he could be taken as a true follower of Satie's humorous sallies. That changed in August 1936; when a close friend died in an automobile accident, Poulenc, who happened to be in the south of France at the time, visited the shrine of Notre-Dame de Rocamadour in the Dordogne. As he recalled later,

The horrible snuffing-out of this musician so full of vitality had absolutely stupefied me. Ruminating on the frailty of our human condition, I was once again attracted to the spiritual life The very evening of that visit to Rocamadour, I began my *Litanies à la Vierge Noire* for female voices and organ From that day forth, I returned often to Rocamadour, putting under the protection of the Black Virgin such diverse works as *Figure humaine*, *Stabat*



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Mater, dedicated to the memory of my beloved friend Christian Bérard, and the *Dialogues des Carmélites* of Bernanos You now know the true source of inspiration for my religious works.

The experience brought him to a new maturity. He recovered his lost Catholic faith and began composing works of an unprecedented seriousness, though without ever losing sight of his lighter style as well. From that time on, Poulenc continued to compose both sacred and secular works, and often he could shift even within the context of a single phrase from melancholy or sombre lyricism to nose-thumbing impertinence.

But the more serious works include some of his largest, and the sheer size of them tends to change our view of the man's music from about the time of World War II, when he composed the exquisite *a cappella* choral work *La Figure humaine* to a text of Paul Eluard as an underground protest to the German occupation. He became an opera composer, first in the surrealist joys of *Les Mamelles de Tirésias* ("The Breasts of Tiresias") in 1944 (performed 1947), but later in the very different religious opera *Dialogues of the Carmelites* (1956), set during the Reign of Terror in the French Revolution, and the one-woman opera *La Voix humaine* (1958), in which a woman talking to her lover for the last time on the telephone tries vainly to hold on to him. Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strikingly different aspects of his musical personality, though the monk seemed more and more to predominate in his later years. Still, as Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

As a composer with special gifts in setting words to music, Poulenc had already composed a great deal of choral music, in French and Latin, before turning to the large-scale *Stabat Mater* and the *Gloria*, his first sacred works for chorus with orchestra. Many of his earlier unaccompanied sacred choruses had an intensely mystical quality; this is as true of the motets "for a time of penitence" as it is of the motets for the presumably more joyous feast of Christmas.

The *Stabat Mater* follows this tradition of intense, personal mysticism. Like Poulenc's earliest sacred work, its composition was motivated by the death of a friend, the painter and set designer Christian Bérard, who had been prominent in Parisian theatrical life for three decades. Poulenc considered composing a Requiem in Bérard's memory, but he was chary of trying to compose the trumpet calls of the Last Judgment that would be called for in such a work. Finally he settled on the idea of a *Stabat Mater*, a setting of a thirteenth-century Latin hymn attributed to Jacopone da Todi recounting the reaction of the Virgin Mary to the crucifixion of Jesus. The poem is deeply human, emphasizing the mother's anguish at her son's torment, and Poulenc found it far more congenial to his style. When he finished the work, he gave it the dedication, "in memory of Christian Bérard to entrust his soul to Notre-Dame de Rocamadour."

The choral music of Poulenc is usually identifiable at once from its directness of expression, sensitive, emotional, melancholy, and joyous by turns. He writes predominantly in a chordal style, with virtually no contrapuntal structures, allowing the rich harmonies to carry the expressive weight of his melodies. These harmonies are so striking and characteristic that often a single chord or a pair of chords serves to identify the composer; even in his sacred works, he liked to use seventh and ninth chords that, in another context, might serve a jazz musician, though the mood of Poulenc's work is far from that of the average jazz composition. The twelve movements into which the liturgical text is divided offer striking—and sometimes surprising—changes of mood. But as a whole, the score reflects a mood of serenity, of acceptance that can be achieved with age.

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The work begins and ends in a tempo marked "*Très calme*," with a rather Stravinskyan figure in the orchestra (also heard briefly in the sixth movement). Some of the movements are positively sensual, others of remarkable simplicity. As a whole, the *Stabat Mater* is almost a choral song cycle, with the second, seventh, and eleventh movements serving primarily as links between movements or introductions to what follows. Here and there the solo soprano voice occasionally soars out alone against the chorus with an effect of astonishing intimacy. It is a mood that Poulenc was to recapture in certain scenes of his religious opera *Dialogues of the Carmelites*, which grew out of his ideas in the *Stabat Mater*. *Dialogues*, in turn, would lead musically to the **Gloria**.

Of Poulenc's three late choral-orchestral works, the *Gloria* is the only one that is predominantly festive and exuberant. The text of the *Gloria* is regarded as one of the great prose hymns of Christian literature. Normally sung in the Latin Mass immediately after the *Kyrie* on festive occasions, the *Gloria* has also been used separately as a hymn of praise. The text as it is now employed developed over an extended period until it reached its present form in the ninth century. Poulenc chooses to repeat a number of phrases in his setting in a way that is not liturgically appropriate; he evidently thought of his *Gloria* as a concert piece and not a work for the church service. As the composer himself said, "My *Stabat* is an *a cappella* chorus [though with orchestra!], my *Gloria* is a large choral symphony." The choral writing is far less contrapuntal than in the unaccompanied motets and choral songs. The voices instead form a block of timbral color around which the orchestral instruments weave their colorful parts.

The range of expression in the *Gloria* is broad—so broad, in fact, that some parts of the work attracted critical reactions when it was first performed. The second movement is among the most lighthearted movements in all of Poulenc's work. As he recalled:

The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the serious Benedictines whom I saw playing soccer one day.

The second and fourth movements are both rhythmically active and generally lively in character, while the third and fifth sections are filled with that special mystical quality that Poulenc had created for the *Stabat Mater*. All in all, the *Gloria*, in its directness of approach, perfectly captures the faith of the man who said, "I want the religious spirit to be expressed clearly, out in the open, with the same realism that we see in romanesque columns." The *Gloria* may not be his most profound work, but it is assuredly among the most brilliant and life-affirming.

—Steven Ledbetter

Text and translation for the *Stabat Mater* begin on page 26.
Text and translation for the *Gloria* are on page 29.

STABAT MATER

I. Stabat Mater dolorosa (Chorus): Très calme (Very calm)

Stabat Mater dolorosa
juxta crucem lacrymosa
dum pendebat Filius.

The grieving Mother
stood weeping by the cross
where her Son was hanging.

II. Cuius animam gementem (Chorus): Allegro molto (très violent)

Cuius animam gementem,
contristatam ac dolentem
pertransivit gladius.

Her spirit cried out,
mourning and sorrowing,
as if pierced with a sword.

III. O quam tristis (Chorus): Très lent (Very slow)

O quam tristis et afflicta
fuit ille benedicta
Mater Unigeniti!

Oh, how grieved and afflicted
was that blessed woman,
Mother of the Only-Begotten!

IV. Quae moerebat (Chorus): Andantino

Quae moerebat et dolebat
Pia Mater, dum videbat
Nati poenas inclyti!

How she mourned and lamented,
this Holy Mother, when she saw
her Son hanging there in pain!

V. Quis est homo (Chorus): Allegro molto

Quis est homo qui non fleret
Matrem Christi si videret
in tanto supplicio?

What man would not weep
to see Christ's Mother
in such humiliation?

Quis non posset contristari,
Matrem Christi contemplari
dolentem cum Filio?

Who would not suffer with her,
seeing the Mother of Christ
sorrowing for her Son?

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.

For the sins of his people
she saw Jesus in torment,
beaten down with whips.

VI. Vidit suum (Soprano solo and Chorus): Andante

Vidit suum dulcem Natum
morientem desolatum,
dum emisit spiritum.

She saw her gentle Son
dying desolate,
breathing out his spirit.

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VII. Eia Mater (Chorus): Allegro

Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

Let me, Mother, fount of love,
feel the force of your grief
that I may mourn with you.

VIII. Fac ut ardeat (Chorus sopranos, altos, tenors): Maestoso

Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Make my heart so burn
for the love of Christ my God
that it be satisfied.

IX. Sancta Mater (Chorus): Moderato

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Holy Mother, let it be
that the stripes of the crucified
may pierce my heart.

Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

With your injured Son,
who suffered so on my behalf,
let me share his pains.

Fac me tecum vere flere,
crucifixo condolere,
donec ego vixero.

Let me weep beside you,
mourning the crucified,
as long as I shall live.

Juxta crucem tecum stare,
te libenter sociare
in planctu desidero.

To stand beside the cross with you,
sharing willingly with you
in weeping is my desire.

Virgo virginum praeclara,
mihi iam non sis amara:
fac me tecum plangere.

Virgin foremost of all virgins,
be not severe with me now:
let me weep with you.

X. Fac ut portem (Soprano, Chorus): Tempo de Sarabande

Fac ut portem Christi mortem,
passionis fac consortem
et plagas recollere.

Let me bear Christ's death,
let me share his suffering
and remember his blows.

Fac me plagis vulnerari,
cruce hac inebriari
ob amorem Filii.

Let me be wounded with his blows,
be intoxicated with this cross
for your Son's love.

XI. Inflammatus et accensus (Chorus): Animé et très rythmé (Lively and very rhythmical)

Inflammatus et accensus,
per te, Virgo, sim defensus
in die iudicii.

Aflame and burning,
Virgin, be my advocate
in the day of judgment.

Christe, cum sit hunc exire,
da per Matrem me venire
ad palmam victoriae.

Christ, when my time is finished,
grant, through your Mother, that I win
the palm of victory.

XII. Quando corpus (Soprano, Chorus): Très calme (Very calm)

Quando corpus morietur,
fac ut animae donetur,
paradisi gloria.
Amen!

When this body dies,
let my soul be granted
the glory of heaven.
Amen.



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GLORIA

I. Gloria: Maestoso (Majestic)

Gloria in excelsis Deo	Glory to God on high
et in terra pax hominibus bonae voluntatis.	and on earth, peace to men of good will.

II. Laudamus te: Très vif et joyeux (Very lively and joyous)

Laudamus te, benedicimus te,	We praise thee, we bless thee,
Adoramus te, glorificamus te,	we worship thee, we glorify thee,
Gratias agimus tibi gloriam tuam	we give thanks unto thee
Propter magnam gloriam tuam.	for thy great glory.
Laudamus te.	We praise thee.

III. Domine Deus: Très lent et calme (Very slow and calm)

Domine Deus, rex caelestis,	Lord God, heavenly king,
Pater omnipotens,	omnipotent father,
Rex caelestis, Deus pater	heavenly king, God the father,
Pater omnipotens, Deus pater.	Father almighty, God the father.
Gloria.	Glory.

IV. Domine fili unigenite: Très vite et joyeux (Very fast and joyous)

Domine fili unigenite	Lord, only-begotten son,
Jesu Christe.	Jesus Christ.

V. Domine Deus, agnus Dei: Très lent; Plus allant (Very slow; Faster)

Domine Deus, agnus Dei	Lord God, lamb of God,
Filius patris, rex caelestis	son of the father, king of heaven,
Qui tollis peccata mundi	who bearest the sins of the world,
Miserere nobis	have mercy upon us,
Suscipe deprecationem nostram.	receive our prayers.

VI. Qui sedes ad dexteram patris: Maestoso (Majestic)

Qui sedes ad dexteram patris	Thou who sittest at the right hand of the father,
Miserere nobis	have mercy upon us,
Quoniam tu solus sanctus,	for thou alone art holy,
tu solus Dominus, Amen.	thou alone art Lord, Amen.
Qui sedes tu solus altissimus,	Thou who sittest alone on high, Jesus
Jesu Christe,	Christ,
Cum Sancto Spiritu, in gloria Dei patris.	with the Holy Spirit, in the glory of God the father.
Amen.	Amen.

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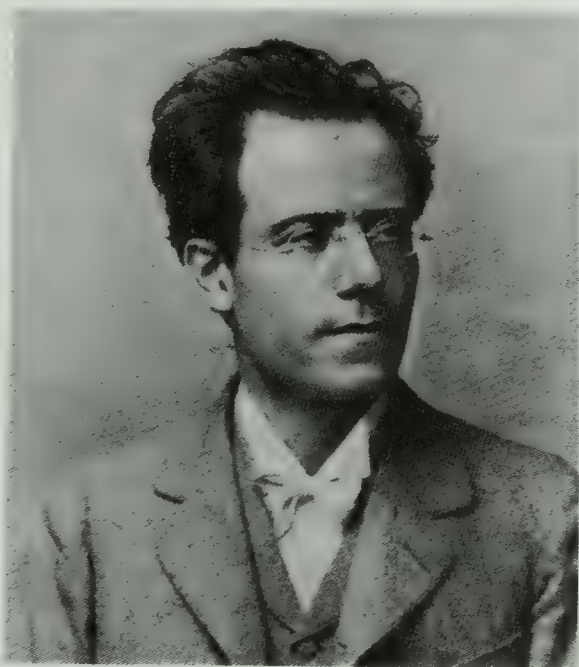
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Gustav Mahler

Symphony No. 4 in G



Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Except for the finale, which was composed as a song with piano accompaniment in February 1892, he wrote his Fourth Symphony between June 1899 and April 1901. He continued, however, on the basis of his experience conducting the work, to tinker with the orchestration. At these performances, Seiji Ozawa uses the score published in 1963 by the International Gustav Mahler Society, Vienna, and which incorporates the composer's final revisions, made after the last performances he conducted with the New York Philharmonic in January 1911. Mahler led the first performance of the work on Novem-

ber 25, 1901, with the Kaim Orchestra of Munich. The soprano was Margarete Michalek. The first American performance was conducted by Walter Damrosch at a concert of the New York Symphony Society on November 6, 1904, with the soprano Etta de Montjau. With Cleora Wood as soloist, Richard Burgin, on January 30 and 31, 1942, conducted the third and fourth movements only. Complete performances under Burgin's direction were given on March 23 and 24, 1945, with soprano Mona Paulee; Burgin also conducted it in later seasons with soloists Anne English, Nancy Carr, and Virginia Babikian. Later Boston Symphony performances were given by Bruno Walter with soprano Desi Halban, Erich Leinsdorf with Anne Elgar, Colin Davis with Judith Raskin, and Klaus Tennstedt with Phyllis Bryn-Julson. André Previn gave the most recent Tanglewood performance, with soprano Kathleen Battle, in July 1980. Seiji Ozawa led the most recent subscription performances, with mezzo-soprano Frederica von Stade, in October 1983. The orchestra consists of four flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling high clarinet in E-flat, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, timpani, bass drum, triangle, sleigh bells, glockenspiel, cymbals, tam-tam, harp, and strings.

Many a love affair with Mahler has begun with the sunlit Fourth Symphony. Mahler himself thought of it as a work whose transparency, relative brevity, and non-aggressive stance might win him new friends. In the event, it enraged most of its first hearers. Munich hated it, and so did most of the German cities—Stuttgart being, for some reason, the exception—where Felix Weingartner took it on tour with the Kaim Orchestra immediately after the premiere. In a letter of September 1903, Mahler refers to it as “this persecuted stepchild.” It at last made the impression he had hoped for at a concert he conducted in October 1904 with the Concertgebouw Orchestra in Amsterdam (the program: Mahler Fourth—intermission—Mahler Fourth).

The very qualities Mahler had banked on were the ones that annoyed. The bells, real and imitated (in flutes), with which the music begins! And that chawbacon tune in the violins! What in heaven's name was the composer of the *Resurrection* Symphony up to with this newfound naiveté? Most of the answers proposed at the time were politicized, anti-Semitic, ugly. Today, we perceive more clearly that what he was up to was writing a Mahler symphony, uncharacteristic only in its all but exclusive involvement with the sunny end of the expressive range. But naive? The violin tune, yes, is so popular in tone that we can hardly conceive that once upon a time it didn't

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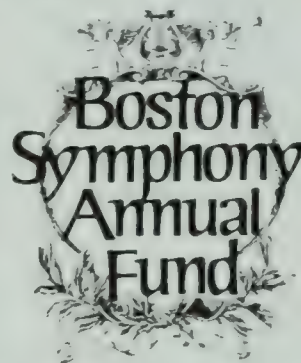
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exist,* but it is also pianissimo, which is the first step toward subverting its rustic simplicity. Then Mahler marks accents on it in two places, both unexpected. The first phrase ends, and while clarinets and bassoons mark the beat, low strings suggest a surprising though charmingly appropriate continuation. A horn interrupts them midphrase and itself has the very words taken out of its mouth by the bassoon. At that moment, the cellos and basses assert themselves with a severe “as I was saying,” just as the violins chime in with their own upside-down thoughts on the continuation that the lower strings had suggested four bars earlier. The game of interruptions, resumptions, extensions, reconsiderations, and unexpected combinations continues—for example, when the violins try their first melody again, the cellos have figured out that it is possible to imitate it, lagging two beats behind (a discovery they proffer with utmost discretion, pianissimo and deadpan)—until bassoons and low strings call “time out,” and the cellos sing an ardent something that clearly declares “new key” and “second theme.”

*As a matter of fact, Mahler's biographer, Henry-Louis de La Grange, identifies allusions to two Schubert piano sonatas in this theme and in the one of the finale (respectively, the first movement of the sonata in E-flat, D.568, and the finale of the sonata in D, D.850).



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FILENES

"Turning cliché into event" is how Theodor W. Adorno characterized Mahler's practice. Ideas lead to many different conclusions and can be ordered in so many ways: Mahler's master here is the Haydn of the London symphonies and string quartets of the 1790s. The scoring, too, rests on Mahler's ability to apply an original and altogether personal fantasy to resources not in themselves extraordinary. Trombones and tuba are absent; only the percussion is on the lavish side. Mahler plays with this orchestra as though with a kaleidoscope. He can write a brilliantly sonorous tutti, but he hardly ever does. What he likes better is to have the thread of discourse passed rapidly, wittily from instrument to instrument, section to section. He thinks polyphonically, but he enjoys the combining of textures and colors as much as the combining of themes. He values transparency, and his revisions, over ten years, of the Fourth Symphony are always and consistently in the direction of achieving a more aerated sound.

He could think of the most wonderful titles for the movements of this symphony, he wrote to a friend, but he refused "to betray them to the rabble of critics and listeners" who would then subject them to "their banal misunderstandings." We do, however have his name for the scherzo: "*Freund Hein spielt auf*" ("Death Strikes

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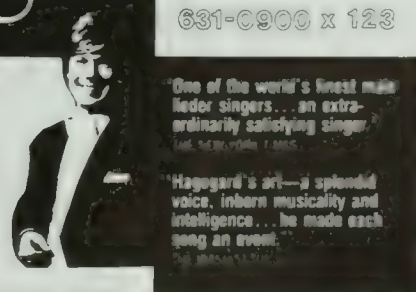
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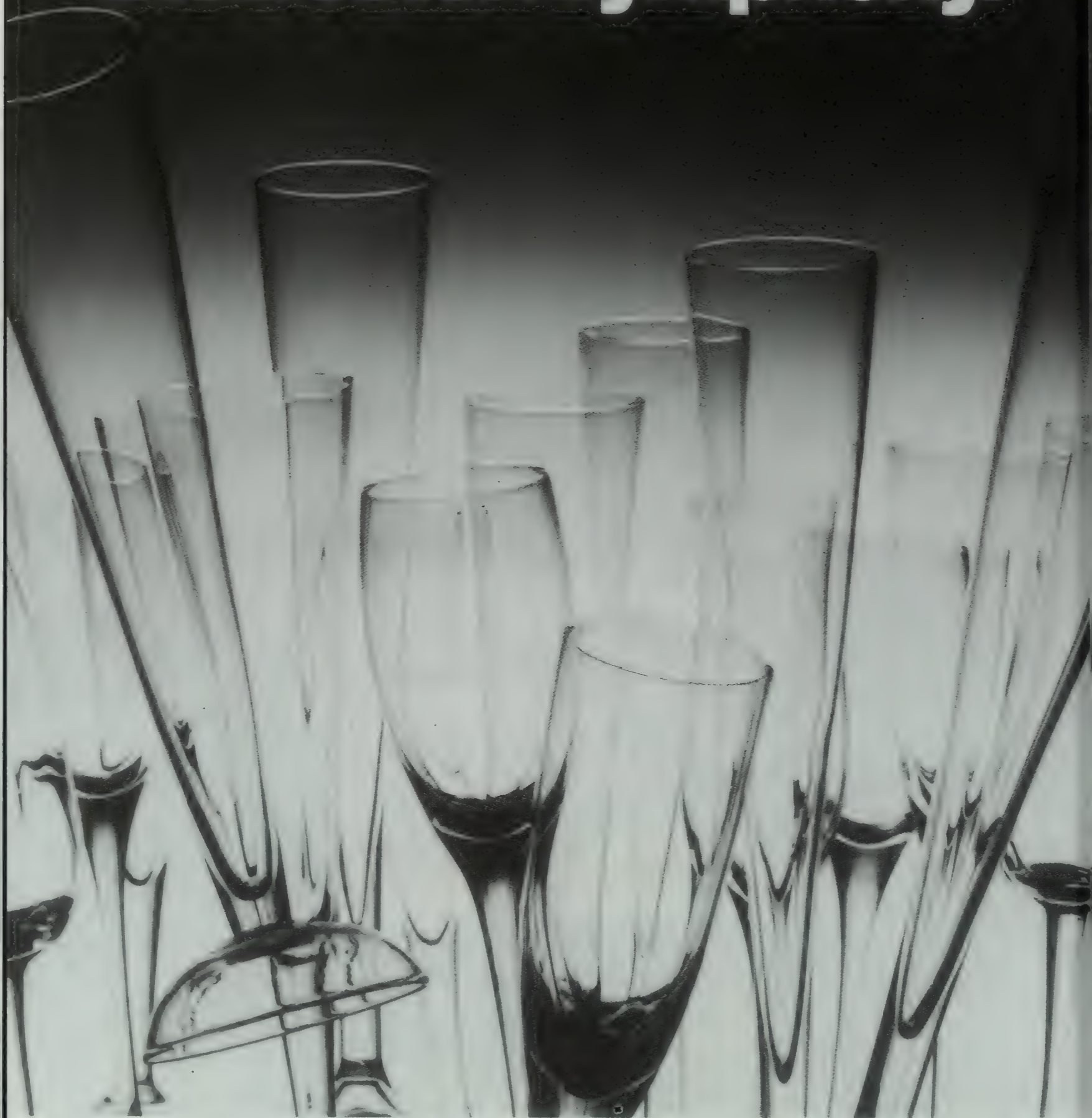


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Up”).* Alma Mahler amplified that hint by writing that here “the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter’s ear while the latter sits entranced.” Death’s fiddle is tuned a whole tone high to make it harsher (the player is also instructed to make it sound like a country instrument and to enter “very aggressively”). Twice, Mahler tempers these grotesqueries with a gentle Trio: Willem Mengelberg, the Amsterdam conductor, took detailed notes at Mahler’s 1904 rehearsals, and at this point he put into his score that “here, he leads us into a lovely landscape.” (Later, at the magical turn into D major, with the great harp chord and the violin glissandi crossing in opposite directions, Mengelberg wrote “*noch schöner*” [“still more beautiful”].)

The Adagio, which Mahler thought his finest slow movement, is a set of softly and gradually unfolding variations. It is rich in seductive melody, but the constant feature to which Mahler always returns is the tolling of the basses, *piano* under the pianissimo of the violas and cellos. The variations, twice interrupted by a leanly scored lament in the minor mode, become shorter, more diverse in character, more given to abrupt changes of outlook. They are also pulled more and more in the direction of E major, a key that dramatically asserts itself at the end of the movement in a blaze of sounds. Working miracles in harmony, pacing, and orchestral

**Freund Hein*—literally this could be rendered as “Friend Hal”—is a fairy-tale bogey whose name is most often a euphemism for Death.

[illegible]

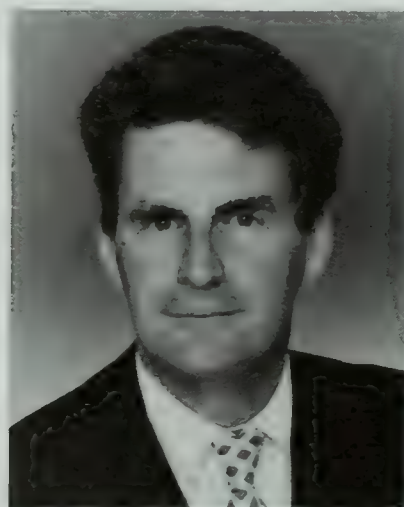
From the autograph manuscript of Mahler's Fourth Symphony, last movement; the line of text on the third notated staff from the bottom reads, "Sankt Peter im Himmel sieht zu!"

fabric, Mahler, pronouncing a benediction, brings us back to serene quiet on the very threshold of the original G major, but when the finale almost imperceptibly emerges, it is in E. Our entry into this region has been prepared, but it is well that the music sounds new, for Mahler means us to understand that now we are in heaven.

On February 6, 1892, Mahler had finished a song he called "*Das himmlische Leben*" ("*Life in Heaven*"), one of five Humoresques on texts from *Des Knaben Wunderhorn* ("*The Boy's Magic Horn*"). *Des Knaben Wunderhorn* is a collection of German folk poetry, compiled in nationalistic and Romantic fervor just after 1800 by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two poets indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. However that may be, their collection, whose three volumes came out between 1805 and 1808, made a considerable impact, being widely read, discussed, criticized, and imitated.

A number of composers went to the *Wunderhorn* for texts,* none more often or more fruitfully than Mahler, who began to write *Wunderhorn* songs immediately after completing the First Symphony in 1888 (he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Traveling Wayfarer* songs of 1884-85). The *Wunderhorn* then touches the Second, Third, and Fourth symphonies. The scherzo of No. 2 was composed together and shares material with a setting of the poem about Saint Anthony of Padua's sermon to the fishes, and the next movement is the song "*Urlicht*" ("*Primal Light*"). The Third Symphony's fifth movement is another *Wunderhorn* song, "*Es sungen drei Engel*" ("*Three Angels Sang*"), and until about a year before completing that symphony, Mahler meant to end it with "*Das himmlische Leben*," the song we now know as the finale of the

*The Brahms Lullaby must be the famous of all *Wunderhorn* songs.



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Fourth. That explains why the Third appears to “quote” the Fourth, twice in the minuet, and again in the “*Drei Engel*” song: those moments prepare for an event that was not, after all, allowed to occur (or that did not occur until five years and one symphony later).

For that matter, Mahler had to plan parts of the Fourth Symphony from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years after the song. From a late letter of Mahler’s to the Leipzig conductor Georg Göhler, we know how important it was to him that listeners clearly understand how the first three movements all point toward and are resolved in the finale. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The solemn and archaic chords first heard at “*Sanct Peter in Himmel sieht zu*” (“Saint Peter in heaven looks on”) have a double meaning for Mahler; here they are associated with details about the domestic arrangements in this mystical, sweetly scurrile picture of heaven, but in the Third Symphony they belong with the bitter self-castigation at having transgressed the Ten Commandments and with the plea to God for forgiveness. Whether you are listening to the Fourth and remembering the Third, or the other way around, the reference is touching. It reminds us, as well, how much all of Mahler’s work is one work. Just as the symphony began with bells, so it ends with them—this time those wonderful, deep single harp-tones of which Mahler was the discoverer.

The poem is a Bavarian folk song called “*Der Himmel hängt voll Geigen*” (“*Heaven is Hung With Violins*”). Mahler drops the four lines in brackets and makes a few small alterations (we print his version). On the text:

Saint Luke’s symbol is a winged ox.

Saint Martha, sister of Lazarus, is the patron saint of those engaged in service of the needy. In life, Saint Luke tells us, she “was cumbered about much serving,” and it seems that nothing has changed for her in heaven.



The Villa Mahler at Maiernigg on the Wörthersee, where Mahler spent summer holidays from 1900 to 1907 and composed his Fourth through Eighth symphonies.

On Saint Ursula and the eleven thousand virgins, I quote Donald Attwater's indispensable *Penguin Dictionary of Saints*:

An inscription on stone found at Cologne records, not very clearly, the rebuilding by one Clematius of a memorial church on the site of the martyrdom there of a number of maidens, of whom no names or other particulars are given. This inscription was cut in the late fourth or early fifth century and it provides all that is known historically about those martyrs who became known as SS. Ursula and the eleven thousand virgins.

They are not heard of again for some 400 years, when in the ninth century the ramifying legend appears as taking shape. The kernel of its developed form . . . is that Ursula, to avoid an unwanted marriage, departed with her company from the island of Britain, where her father was a king; on their way back from a visit to Rome, they were slaughtered by Huns at Cologne on account of their Christian faith. During the twelfth century this pious romance was preposterously elaborated through the mistakes of imaginative visionaries; a public burial-ground uncovered at Cologne was taken to be the grave of the martyrs, false relics came into circulation and forged epitaphs of non-existent persons were produced. The earliest reference which gives St. Ursula the first place speaks of her ten companions: how these eleven came to be multiplied by a thousand is a matter of speculation.* . . . It seems that some young women were martyred at Cologne at an early date, but nothing else remotely resembling historical fact can be said about them.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*As the eighteenth-century philosopher Georg Lichtenberg remarked, we call a centipede a centipede because we are too lazy to count to twelve.—M.S.

Wir geniessen die himmlischen Freuden,
D'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanfter Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

Johannes das Lämmlein auslasset,
 Der Metzger Herodes drauf passet!
 Wir führen ein geduldig's,
 Unschuldig's, geduldig's,
 Ein liebliches Lämmlein zu Tod!
 Sanct Lucas den Ochsen thät schlachten
 Ohn' einig's Bedenken und Achten,
 Der Wein kost kein Heller
 Im himmlischen Keller,
 Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
 Die wachsen im himmlischen Garten!
 Gut' Spargel, Fisolen
 Und was wir nur wollen!
 Ganze Schüsseln voll sind uns bereit!
 Gut' Äpfel, gut' Birn' und gut' Trauben!
 Die Gärtner, die Alles erlauben!
 Willst Rehbock, willst Hasen,
 Auf offener Strassen
 [Zur Küche] sie laufen herbei.
 Sollt ein Fasttag etwa kommen
 Alle Fische gleich mit Freuden
 angeschwommen!
 Dort läuft schon Sanct Peter
 Mit Netz und mit Köder
 Zum himmlischen Weiher hinein.
 [Willst Karpfen, willst Hecht, willst Forellen,
 Gut Stockfisch und frische Sardellen?
 Sanct Lorenz hat müssen
 Sein Leben einbüßen,]
 Sanct Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
 Die uns'rer verglichen kann werden.
 Elftausend Jungfrauen
 Zu tanzen sich trauen!
 Sanct Ursula selbst dazu lacht!
 Cäcilia mit ihren Verwandten
 Sind treffliche Hofmusikanten!
 Die englischen Stimmen
 Ermuntern die Sinnen!
 Dass Alles für Freuden erwacht.

John lets the lambkin out,
 And Herod the Butcher lies in wait for it.
 We lead a patient,
 Innocent, patient,
 Dear little lamb to its death.
 Saint Luke slaughters the ox
 Without any thought or concern.
 Wine doesn't cost a penny
 In the heavenly cellars.
 The angels bake the bread.

Good greens of every sort
 Grow in the heavenly vegetable patch.
 Good asparagus, string beans,
 And whatever we want.
 Whole dishfuls are set for us!
 Good apples, good pears, and good grapes,
 And gardeners who allow everything!
 If you want roebuck or hare,
 On the public streets
 They come running [right into the kitchen].
 Should a fast-day come along,
 All the fishes at once come swimming
 with joy.
 There goes Saint Peter running
 With his net and his bait
 To the heavenly pond.
 [Do you want carp, do you want pike, or trout,
 Good dried cod or fresh anchovies?
 Saint Lawrence had to
 Forfeit his life.]
 Saint Martha shall be the cook.

There is just no music on earth
 That can compare to ours.
 Even the eleven thousand virgins
 Venture to dance,
 And Saint Ursula herself has to laugh.
 Cecilia and all her relations
 Make excellent court musicians.
 The angelic voices
 Gladden our senses,
 So that all for very joy awake.

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More . . .

The fullest discussion of Poulenc's life and works is to be found in the book by Keith W. Daniel, *Francis Poulenc: His Artistic Development and Musical Style* (UMI Research Press). It is far more detailed than the older study by Henri Hell (out of print), though that one has the benefit of having been written by a man who knew the composer personally. Seiji Ozawa, the Boston Symphony Orchestra, the Tanglewood Festival Chorus, and soprano Kathleen Battle will record Poulenc's *Stabat Mater* and *Gloria* for Deutsche Grammophon in conjunction with these performances. Meanwhile, the best available performance of the *Stabat Mater* is the one by Serge Baudo with the Lyon Orchestre National and Chorus and soprano Michele Lagrange (Harmonia Mundi compact disc, coupled with the 1941 *Salve Regina* and the *Litanies à la Vierge Noire*). Leonard Bernstein has recorded the *Gloria* with the New York Philharmonic, the Westminster Choir, and soprano Judith Blegen (CBS, coupled on one issue with Poulenc's Concerto for Two Pianos, on another with Stravinsky's *Symphony of Psalms*, both available on LP but not compact disc). The only recording currently on compact disc is a bright performance by Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus with soprano Sylvia McNair (Telarc).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in *The New Grove*. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes, with a fourth volume yet to come; the series consists of: *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume available in paperback). This extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (U. of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Mahler's Fourth has fared remarkably well in the recording studio. Seiji Ozawa and the Boston Symphony Orchestra will record it this month with soprano Karita Mattila as part of the orchestra's Mahler cycle for Philips. Kathleen Battle is the soloist in an atmospheric and radiant recording by the Vienna Philharmonic under the direction of Lorin Maazel (CBS, available on compact disc). Other recommended recordings include those of Herbert von Karajan with the Berlin Philharmonic and Edith Mathis (DG), Georg Solti with the Chicago Symphony and Kiri Te Kanawa (London), Klaus Tennstedt with the London Philharmonic and Lucia Popp (Angel), and James Levine with the Chicago Symphony and Judith Blegen. All of these are available on compact disc.

—S.L.

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Kathleen Battle



A favorite artist on stage, in recital, and on records, soprano Kathleen Battle is a regular guest at the world's major opera houses, including the Metropolitan, Paris, Vienna, and the Royal Opera at Covent Garden, as well as with the orchestras of Boston, New York, Philadelphia, Los Angeles, Cleveland, Paris, Berlin, and Vienna. She also appears regularly at such important summer music festivals as Salzburg, Ravinia, Tanglewood, and the Cincinnati May Festival. This year at the Metropolitan Opera, Ms. Battle sings the role of Zerbinetta in Strauss's *Ariadne auf Naxos*, which she has recorded with James Levine and the

Vienna Philharmonic, a performance recently released by Deutsche Grammophon. Last year at the Met she recreated her portrayal of Susanna in Mozart's *Le nozze di Figaro* in the Jean-Pierre Ponnelle production which had its premiere the previous season; she has recorded that role with the Vienna Philharmonic under Riccardo Muti. Other recent engagements have included performances as Zerlina in a new production of Mozart's *Don Giovanni* at the Salzburg summer and Easter festivals under the direction of Herbert von Karajan, as well as a recording and a film of that opera; two concerts of Mozart concert arias at the Royal Opera House under Bernard Haitink; an internationally televised New Year's Eve Gala at the Vienna Staatsoper with the Vienna Philharmonic under Herbert von Karajan, also released on record by Deutsche Grammophon; and a performance with the Israel Philharmonic under Zubin Mehta honoring that orchestra's fiftieth anniversary. Ms. Battle has also built an international reputation as one of today's foremost Lieder interpreters, with appearances including New York's Lincoln Center, the Kennedy Center in Washington, D.C., and the Salzburg Festival, where her recital with James Levine at the piano was recorded by DG for an album recently issued on compact disc. In 1985 Ms. Battle and Mr. Levine recorded an album of Schubert songs for future release on DG. Ms. Battle's other recent releases include a joint recital album with classical guitarist Christopher Parkening, Mozart concert arias with the Royal Philharmonic under André Previn, "A Christmas Celebration" with Leonard Slatkin, and Verdi's *Un ballo in maschera* with Luciano Pavarotti, conducted by Sir Georg Solti.

A native of Portsmouth, Ohio, Kathleen Battle received her bachelor and master of music degrees from the College-Conservatory of Music, University of Cincinnati. She has been awarded two honorary doctorates in music: one from her alma mater, the other from the Westminster Choir College in Princeton, New Jersey. She made her professional debut at the invitation of the late Thomas Schippers, appearing in the Brahms *German Requiem* at the Cincinnati May Festival and at the Festival of Two Worlds in Spoleto, Italy. In 1977 she made her Metropolitan Opera debut as the Shepherd in a new production of Wagner's *Tannhäuser* conducted by James Levine. Ms. Battle made her Boston Symphony Orchestra debut under Mr. Levine's direction in March 1978, in music of Mozart and Verdi. She has since returned for music of Mahler, Mozart, Britten, Haydn, Bach, Poulenc, and Messiaen, appearing most recently as the Angel in the American premiere of scenes from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa's direction in April 1986. In conjunction with this week's appearances, she will record Poulenc's *Gloria* and *Stabat Mater* with Mr. Ozawa and the orchestra for Deutsche Grammophon.

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Faith Esham



Soprano Faith Esham has been acclaimed in the leading opera houses of the United States and Europe. This season she returned to the New York City Opera as Pamina in a new production of Mozart's *Die Zauberflöte* broadcast in October on PBS's "Live From Lincoln Center." At the Washington Opera she appears as Marzelline in a Michael Hampe production of *Fidelio*, and she will be heard at New York's Town Hall in a gala concert with the Sylvan Winds conducted by Gerard Schwarz. During 1986-87 Ms. Esham added the Metropolitan Opera to her credits with her debut there as Marzelline opposite Hildegard Behrens's *Fidelio*.

She recorded the role of Cherubino in the Glyndebourne production of *Le nozze di Figaro* under Bernard Haitink for EMI, and she appeared at the Glyndebourne Festival in Peter Hall's *Carmen* production as Micaela, a role she also sang opposite Placido Domingo and Julia Migenes-Johnson in the 1983 film of that opera. Ms. Esham has also become widely known as an interpreter of the great French roles. She sang her first Marguerite in *Faust* during the 1984-85 season at the Théâtre de Nancy; that same year brought her debut in the title role of *Manon* with Pittsburgh Opera and New York City Opera. As a central participant in the New York City Opera's French Festival, she appeared in the title role of *Cendrillon*, as Leila in *The Pearl Fishers*, and as Marguerite in *Faust*. Her first performances as Mélisande in *Pelléas et Mélisande* were at Geneva Opera, and she sang her first Blanche in *Dialogues of the Carmelites* at Nice. Her first Juliette in Gounod's *Roméo et Juliette* was for Pittsburgh Opera. She made her Vienna State Opera debut as Micaela in *Carmen*.

Faith Esham is frequently invited to two of the world's most prestigious summer festivals, Santa Fe and Glyndebourne. She first received international acclaim when, as an apprentice artist, she appeared at Santa Fe as Cupid in the 1974 American premiere of Cavalli's *L'egisto*, leading to reengagements as guest artist for the next two summers in *L'Enfant et les sortilèges*, *Carmen*, *Le nozze di Figaro*, and a revival of *L'egisto*. She has appeared at Santa Fe more recently as Susanna in *Le nozze di Figaro* and as Mimi in *La bohème*. Ms. Esham's first Glyndebourne appearance was as Cherubino in 1981, the role also of her Netherlands Opera debut that year. She returned to Glyndebourne in 1984 for eight performances each of Cherubino and Susanna in Peter Hall's *Figaro* production; last season she appeared there as Micaela. Since her European debut in 1980 at the Grand Théâtre de Nancy as Lauretta in *Gianni Schicchi* and Nedda in *I pagliacci*, other European engagements have included the title role of *Cendrillon* at Paris' Théâtre Musical in 1981 and the role of Cherubino at La Scala in 1982. She first appeared at Aix-en-Provence in recital in the summer of 1981 as winner of the Concours International de Chant de Paris. Recent United States appearances have brought Ms. Esham to Florentine Opera, to Pittsburgh Opera as Gilda opposite Sherrill Milnes' *Rigoletto*, to Knoxville for Carlisle Floyd's *Susannah*, to Kentucky Opera for her first Norina in *Don Pasquale*, and to the San Francisco Opera as Cherubino. At the Opera Theater of St. Louis she created the role of Otane in the world premiere of Minouri Miki's *Joruri*. In March 1984 Ms. Esham appeared with the Chicago Symphony Orchestra in the premiere of Ezra Laderman's *Mass*, and she has sung Bach's *St. Matthew Passion* with Chicago's Music of the Baroque. These are her first appearances with the Boston Symphony Orchestra.

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Tanglewood Festival Chorus

John Oliver, Conductor



Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and

at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, among them Berlioz's *The Damnation of Faust* for Deutsche Grammophon, Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, for Philips, and Beethoven's Choral Fantasy, with pianist Rudolf Serkin, for Telarc. The chorus may also be heard on the Philips album "We Wish You A Merry Christmas" with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

In Memoriam

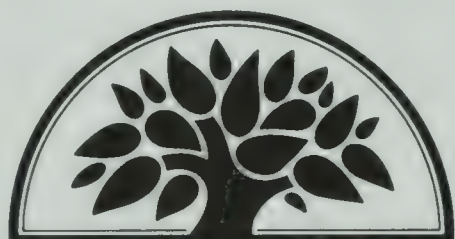
John Oliver and the Tanglewood Festival Chorus dedicate their performances this week of Poulenc's "Stabat Mater" and "Gloria" to the memory of Leah Jansizian.

When the Tanglewood Festival Chorus was founded in 1970, Leah Jansizian was there, ready to become one of its charter members. She in fact had been there, as a member of the Berkshire Chorus (a group of Western Massachusetts residents who augmented Tanglewood students in summer choral performances), when I joined the Boston Symphony Orchestra to work for Erich Leinsdorf in 1968. Leah, it seems to me, was always there, and she was often there early, as in the case of the Tanglewood Festival Chorus! In the eighteen seasons that Leah sang with the chorus, she sang virtually every performance the chorus gave, missing only a few toward the end because of her illness. Her spirit was such that she insisted on singing in the Verdi *Requiem* this past August and in the Opening Night performance of Bernstein's *Chichester Psalms* in September despite the great pain she was in. Leah Jansizian's death on October 20 has deprived me of a very close friend, and the Tanglewood Festival Chorus has lost someone whose dedication to music and generosity of spirit were for two decades a symbol of what membership in this organization is all about. We shall deeply miss her.

—John Oliver



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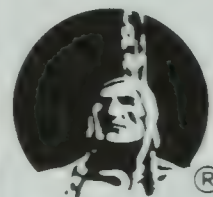
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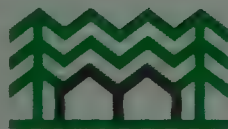
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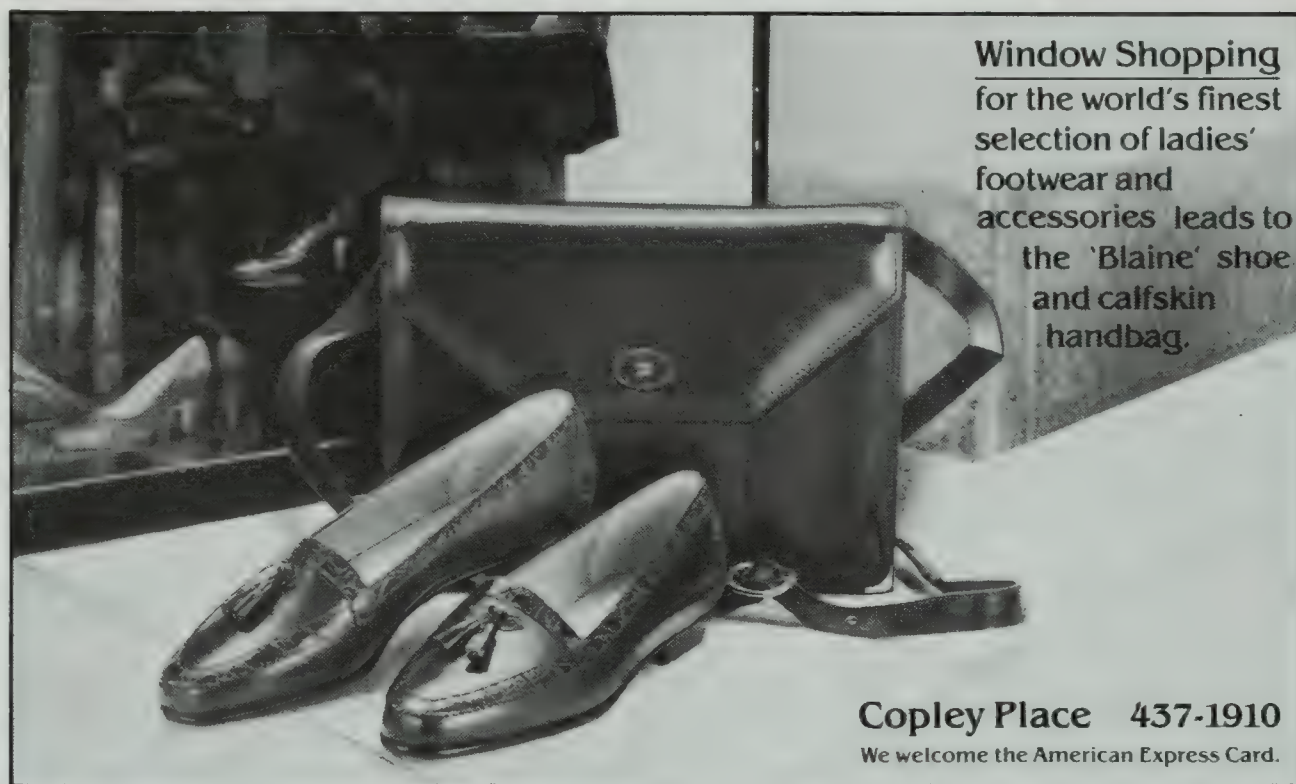
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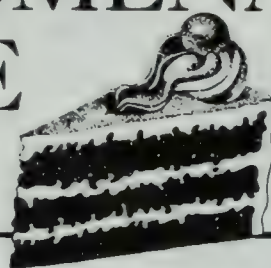
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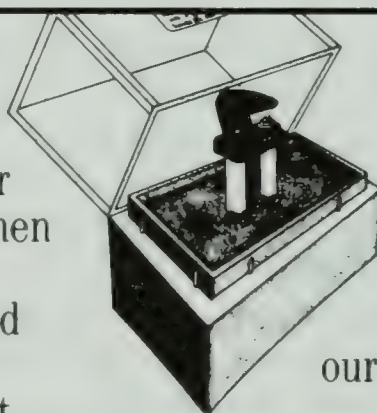
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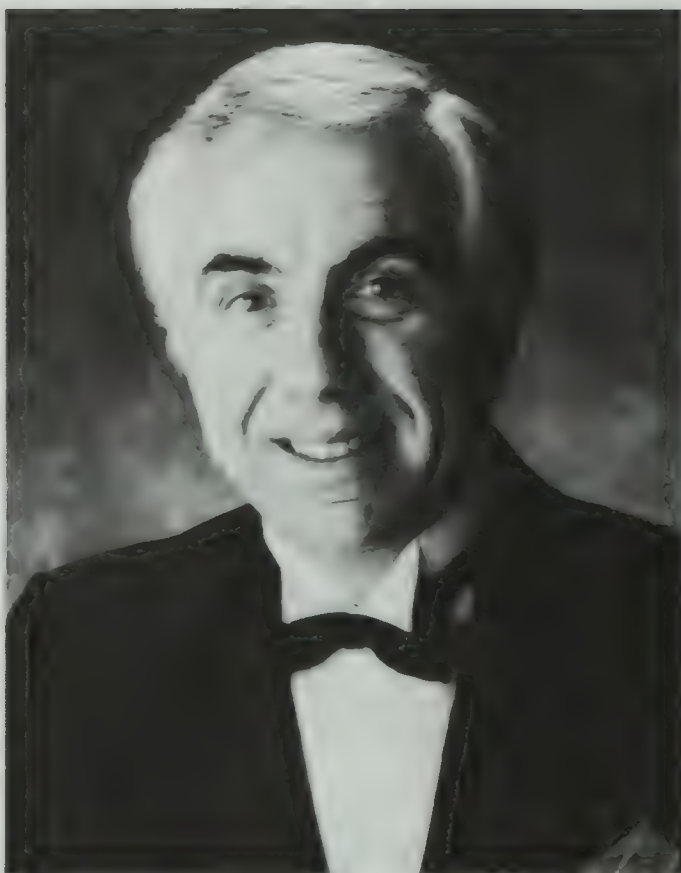
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Symphony No. 82, *The Bear*

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Thursday 'B'—January 14, 8-9:55

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Saturday 'A'—January 16, 8-9:55

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts become available at the box office *once a series has begun*. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. or Sunday from 1 p.m. until 6 p.m. There is a handling fee of \$1.25 for each ticket ordered by phone.

THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif

merchandise and gift items such as calendars, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call 267-2692.

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RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at \$5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave



before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15,

with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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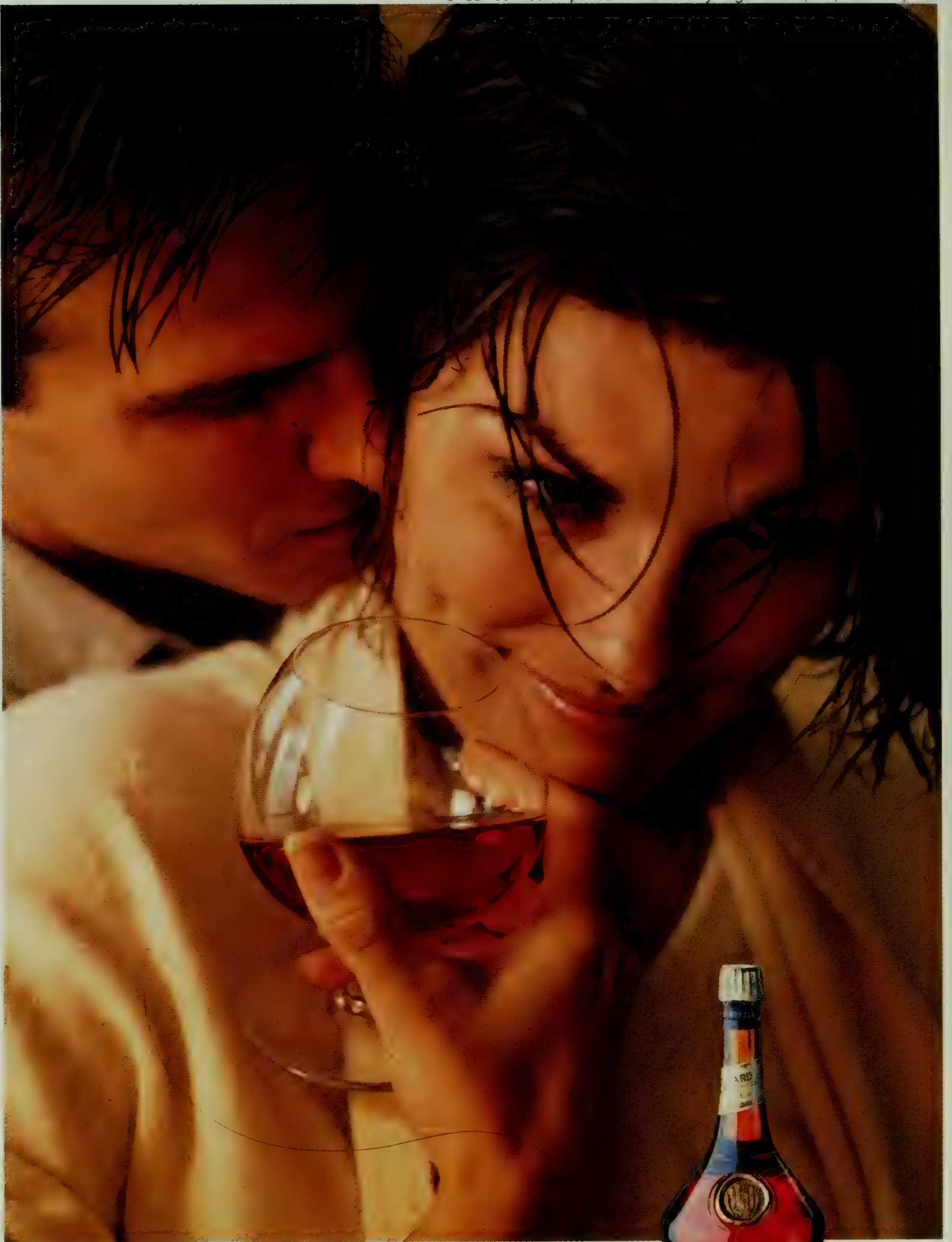
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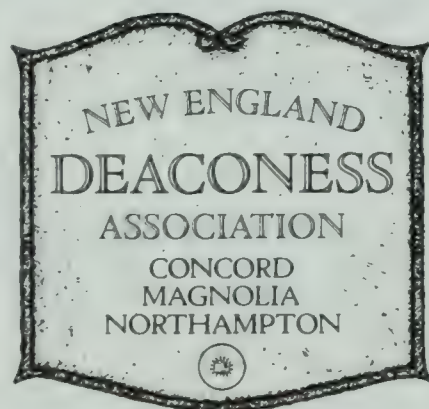
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BSO

Symphony Spotlight

This is one in a series of biographical sketches which focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Robert L. Beal, and Enid L. and Bruce A. Beal
Assistant Concertmaster Chair

Bruce, Enid, and Robert Beal have many things in common, and the appreciation and love of music is one of them. As they expressed it: "The pleasure that we have experienced through music is cumulative, and it is a pleasure that we wish to share with others." To that end, they have endowed a chair at Symphony. Bruce A. Beal is a partner and president of The Beal Companies and has been active in many areas of real estate. He became an Overseer of the Boston Symphony Orchestra in 1981 and serves on the Buildings and Grounds Committee. Robert L. Beal is a partner and executive vice-president of The Beal Companies. He is chairman of the Massachusetts Industrial Finance Agency. Enid L. Beal, as vice-president of The Beal Companies, supervises the Management Information Systems Department and the company's advertising program. She has been a volunteer for a variety of Symphony post-concert receptions. All three Beals serve as trustees of numerous greater Boston cultural and educational institutions, and all are devotees of the BSO.

Symphony Shop Adds Holiday Merchandise

'Tis the season to be shopping for holiday gifts, and the Symphony Shop, a project of the Boston Symphony Association of Volunteers, is full of ideas to spark your imagination. Seasonal offerings include Christmas cards depicting Symphony Hall, a set of musical-instrument ornaments in brass, a charming tree skirt with matching Christmas stocking, and music-stand ornaments which double as placecard holders. Gift suggestions for music lovers of all ages include an umbrella embla-

zoned with the BSO logo, a diminutive teddy bear peeking out of a tiny tote, a BSO tie of navy or burgundy silk, a needlepoint eyeglass kit featuring a cherub with a horn, and, of course, the latest BSO and Pops recordings. The Symphony Shop's two locations—in the Huntington Avenue stairwell near the Cohen Annex, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you with your holiday gift selections. For merchandise information, please call 267-2692.

BSO and Pops on Record

Three new recordings by Seiji Ozawa and the Boston Symphony Orchestra will be released on CD, LP, and cassette within the next few months: Mahler's Symphony No. 2, *Resurrection*, with soloists Kiri Te Kanawa and Marilyn Horne, and the Tanglewood Festival Chorus, John Oliver, conductor, on Philips; and, on Deutsche Grammophon, the complete score of Prokofiev's ballet *Romeo and Juliet*, and an album of music by Fauré, including the suite from *Pelléas et Mélisande* (with soprano Lorraine Hunt), the *Elegie* and *Après un rêve* (both featuring BSO principal cellist Jules Eskin), and the *Pavane*.

The latest recording by John Williams and the Boston Pops, *By Request . . .*, was released on Philips in October. The album features works of John Williams, including his Olympic Fanfare, the "Flying Theme" from *E.T.*, the theme from *Jaws*, the Liberty Fanfare, and the NBC News "Mission Theme."

BSO Guests on WGBH-FM-89.7

BSO violist Roberto Diaz will be Ron Della Chiesa's guest during the intermissions of the live Boston Symphony broadcasts of December 4 and 5. On *Morning Pro Musica*, Robert J. Lurtsema will interview guest conductors Kurt Sanderling, on January 4 at 11, and Esa-Pekka Salonen, on January 25 at 11. *Morning Pro Musica* will also feature live performances by BSO violinist Ronald Knudsen and BSO cellist Sato Knudsen on January 11 at 11, and by BSO flutists Fenwick Smith and Leone Buyse on February 1 at 11.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
Michael Feinstein
Ferrante and Teicher
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and
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Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Bobby Short
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Ralph Gomberg to Represent BSO in World Philharmonic Orchestra

Former BSO principal oboist Ralph Gomberg has been invited to represent the Boston Symphony Orchestra in this year's concert of the World Philharmonic Orchestra, to take place on December 20 at Kokugikan Hall in Tokyo under the direction of Giuseppe Sinopoli. Founded in 1983, the World Philharmonic brings together 100 musicians from more than 50 countries on five continents for an annual concert, this year for the benefit of UNICEF. The orchestra's 1985 Stockholm concert under Carlo Maria Giulini also benefited UNICEF; proceeds from the 1986 concert under Lorin Maazel in Rio de Janeiro benefited the Red Cross.

BSO Members in Concert

Ronald Feldman leads the New England Philharmonic in a special Pops concert on Sunday, December 6, at 3 p.m. at Dwight Hall in Framingham. The program features Aaron Copland's *Lincoln Portrait* and the winner of the orchestra's annual Youth Concerto Competition. Tickets are \$7 (\$5 students, seniors, and special needs); for further information, call 868-1222.

BSO principal players Harold Wright, Sherman Walt, Burton Fine, and Edwin Barker, and BSO associate principal horn Richard Sebring, participate in a performance of Beethoven's Septet, Opus 20, on New England Conservatory's "First Monday" concert at Jordan Hall, Tuesday, December 8, at 8 p.m. The program also includes music of Mozart and Arthur Berger. Admission is \$5 (\$3 students and seniors); for further information, call 262-1120.

The Newton Symphony Orchestra, Ronald Knudsen, conductor, offers a special concert "Celebrating 150 Years of Music in the Public Schools" on Saturday, December 12, at 2:30 p.m. at Newton North High School. The featured work is "Tubby the Tuba" with tuba soloist Eli Newberger of the New Black Eagle Jazz Band and guest narrator Kevin McHale of the Boston Celtics. Admission is free; for more information, call 965-2555.

Max Hobart conducts the North Shore Philharmonic in a performance of Tchaikovsky's

Nutcracker (complete) with the North Atlantic Ballet Company on Sunday afternoon, December 13, at 2:30 p.m. at Lynn City Hall Auditorium.

BSO members Leone Buyse, flute, Nancy Bracken, violin, and Sato Knudsen, cello, are among the performers in an Ashmont Hill Chamber Music Series program of "20th-Century Music from France and Brazil" on Sunday, December 13, at 3 p.m. at Peabody Hall in All Saints Church, 209 Ashmont Street in Dorchester. The program includes music of Villa-Lobos, Poulenc, Debussy, and Ravel. Tickets are \$7.50 at the door (\$5 seniors and children); for further information, call 265-8318.

The contemporary chamber ensemble Colage, founded in 1972 by BSO percussionist Frank Epstein and consisting primarily of BSO players, offers a program of music by "Boston Composers" at the Longy School of Music in Cambridge, Monday, December 14, at 8 p.m. Conducted by David Hoose, with soprano Joan Heller, the program includes works by Peter Child, Francis Thorne, Fred Lerdahl, Theodore Antoniou, and Arthur Berger. Tickets are \$10 general admission (\$5 students and seniors); for further information, call (617) 437-0231.

Harry Ellis Dickson conducts the Boston Classical Orchestra in the Beethoven Symphony No. 7 and music of Mozart on Wednesday and Friday, December 16 and 18, at 8 p.m. at Faneuil Hall. Mezzo-soprano Melissa Thorburn is the featured soloist. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

BSO members Fenwick Smith, flute, and Burton Fine, viola, are among the many musicians participating in this year's annual New Year's Eve Celebration of the Arts, "First Night '88." For complete First Night information, call 542-1399.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa




This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in



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November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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J. J. Hawes, circa 1870

certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

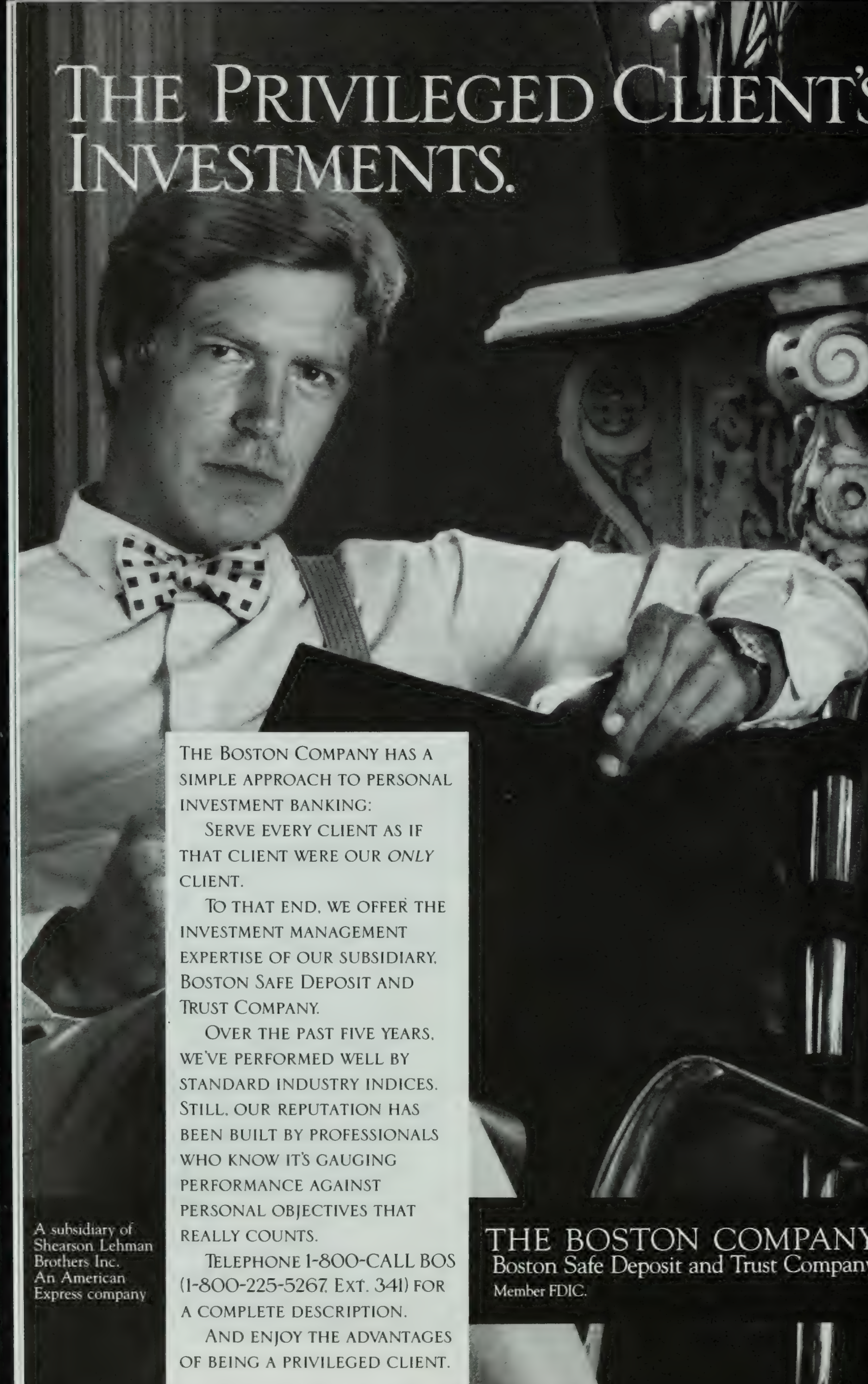
predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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Allegro con brio

Andante

Poco Allegretto

Allegro—Un poco sostenuto

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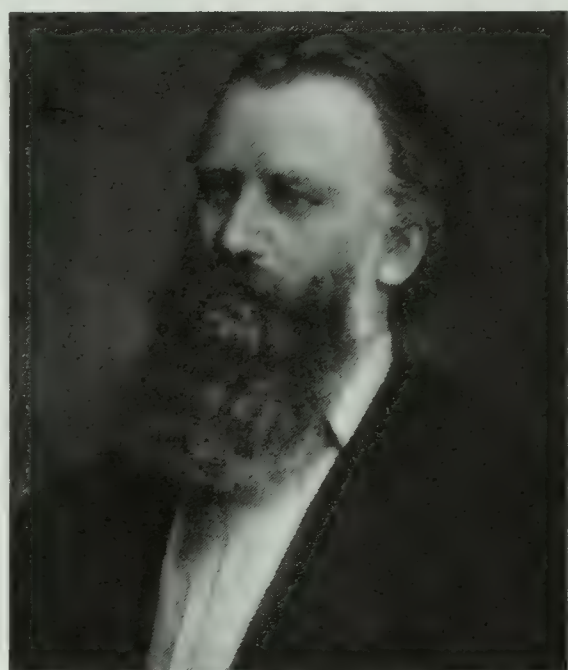
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15th Season

Johannes Brahms

Symphony No. 3 in F, Opus 90



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his Third Symphony during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first performance of the F major symphony on December 2, 1883. It was first heard in America at one of Frank Van der Stucken's "Novelty Concerts" at New York's Steinway Hall on October 24, 1884. Wilhelm Gericke gave the first Boston Symphony performances on November 7 and 8, 1884, on which occasion the reviewer for the Boston Gazette commented that, "like the great mass

of the composer's music, it is painfully dry, deliberate and ungenial; and like that, too, it is free from all effect of seeming spontaneity." Gericke himself afterwards recalled that "the audience left the hall in hundreds." The Brahms Third has also been given at BSO concerts by Arthur Nikisch, Emil Paur, Max Fiedler, Otto Urack, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Guido Cantelli, Erich Leinsdorf, Colin Davis, Charles Wilson, and Seiji Ozawa. Sir Colin Davis gave the most recent subscription performances in December 1982; Seiji Ozawa led the most recent Tanglewood performance in July 1983. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Elisabet von Herzogenberg writing to Brahms from Leipzig on February 11, 1884:

Ah, the bitter, bitter parting! We are in the act of sending away our dear, dear symphony. Yesterday was Sunday, when the parcel should have been taken to post before 11 o'clock, but I couldn't bear it! . . . I have managed to commit the two middle movements to memory most beautifully, and the first one very nearly. So I can amuse myself endlessly with the treasure I have stored, though the remainder bothers me sadly. It is now my very best friend—the symphony—and the giver of it a real benefactor.

In November 1883 his close friends the Herzogenbergs had asked Brahms for a look at the new symphony so they could study it in advance of its first Leipzig performance on February 7, 1884. On January 11 the composer wrote that they would soon have the score in a two-piano arrangement, already referring to it as "the too, too famous F major" and noting that "the reputation it has acquired makes me want to cancel all my engagements."

Another more famous respondent to Brahms's new symphony (likewise in its two-piano version) was Clara Schumann, who wrote on February 11, 1884, from Frankfurt:

I don't know where this letter will find you, but I can't refrain from writing it because my heart is so full. I have spent such happy hours with your wonderful creation . . . that I should like at least to tell you so. What a work! What a poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most. In the first I was charmed straight away by the gleams of dawning day, as if the rays of the sun were shining through the

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trees. Everything springs to life, everything breathes good cheer, it is really exquisite! The second is a pure idyll; I can see the worshippers kneeling about the little forest shrine, I hear the babbling brook and the buzz of the insects. There is such a fluttering and a humming all around that one feels oneself snatched up into the joyous web of Nature. The third movement is a pearl, but it is a grey one dipped in a tear of woe, and at the end the modulation is quite wonderful. How gloriously the last movement follows with its passionate upward surge! But one's beating heart is soon calmed down again for the final transfiguration which begins with such beauty in the development motif that words fail me! How sorry I am that I cannot hear the symphony now that I know it so well and could enjoy it so much better. This is a real sorrow for me . . .

The symphony had its first performance in Vienna under Hans Richter on December 2, 1883, and was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick. Hanslick had heard the symphony already in one of two two-piano readings Brahms arranged for his friends before the actual premiere; in his review Hanslick pronounced the F major "a feast for the music lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes."*

An incredible succession of performances followed: Joseph Joachim, who had led the English premiere of the Brahms First in Cambridge, England, in 1877, introduced the

*According to Hanslick, Richter christened the F major symphony as "Brahms's *Eroica*" shortly before the premiere. Like Beethoven in his Third Symphony, Brahms marks his first movement "Allegro con brio."



Elisabet von Herzogenberg



Clara Schumann



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Third to Berlin at the Academy of Music on January 4, 1884; at the end of the month Berlin heard the symphony again, twice in succession, with the Berlin Philharmonic under Franz Wüllner on the 28th (on which occasion Brahms performed his B-flat piano concerto) and then under Brahms himself the next night. By mid-February the composer had led performances also in Wiesbaden, at the Gewandhaus in Leipzig, and at a Gürzenich concert in Cologne. At Meiningen, where his friend Hans von Bülow had three years earlier offered Brahms the renowned court orchestra as a "rehearsal orchestra" to try out his new works (providing the composer a sense of security which may have been a factor in his turning to the creation of the Fourth Symphony), Bülow actually programmed the Third twice on a single concert!*

Brahms had already secured his reputation as an orchestral composer with the premiere of his *Variations on a Theme by Haydn* in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Op. 11, and the A major Serenade, Op. 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed without hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he interrupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

When Brahms conducted his Third Symphony at a Hamburg Philharmonic concert in December 1884, one critic reported that

Brahms's interpretation of his works frequently differs so inconceivably in delicate rhythmic and harmonic accents from anything to which one is accustomed, that the apprehension of his intentions could only be entirely possible to another man possessed of exactly similar sound-susceptibility or inspired by the power of divination.

Writing about his Fourth Symphony at a later time, Brahms had this to say:

I have marked a few tempo modifications in the score with pencil. They may be useful, even necessary, for the first performance. Unfortunately they often find their way into print (with me as well as with others) where, for the most part, they do not belong. Such exaggerations are only necessary when a composition is unfamiliar to an orchestra or a soloist. In such a case I often cannot do enough pushing or slowing down to produce even approximately the passionate or serene effect I want. Once a work has become part of the flesh and blood, then in my opinion nothing of that sort is justifiable any more. In fact, the more one deviates from the original, the less artistic the performance becomes. With my older works I frequently find that everything falls into place without much ado and that many marks of the above-mentioned type become entirely superfluous. But how often does not someone try to make an impression nowadays with this so-called free artistic rendition—and how easy this is, even with the poorest orchestra and but a single rehearsal! An orchestra like that of Meiningen ought to take special pride in showing just the opposite.

These observations seem particularly relevant to a consideration of the Third Symphony, the most difficult of the four for a conductor to bring off successfully, and not just because all four movements end quietly. Early in this century, Tovey

*When Bülow celebrated his sixtieth birthday on January 8, 1890, Brahms sent him as a gift the autograph manuscript of the Third Symphony.

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jordan marsh

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described the F major as “technically by far the most difficult [of Brahms’s symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone.” One might expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections which bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies.* And as the least often performed of the four, the Third remains, in a sense, almost “new” insofar as audiences are concerned, and especially since its tight thematic and architectural structure, lean orchestration, and less effusively romantic tone stand in sharp contrast to the other three.

The symphony begins *Allegro con brio*, with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:

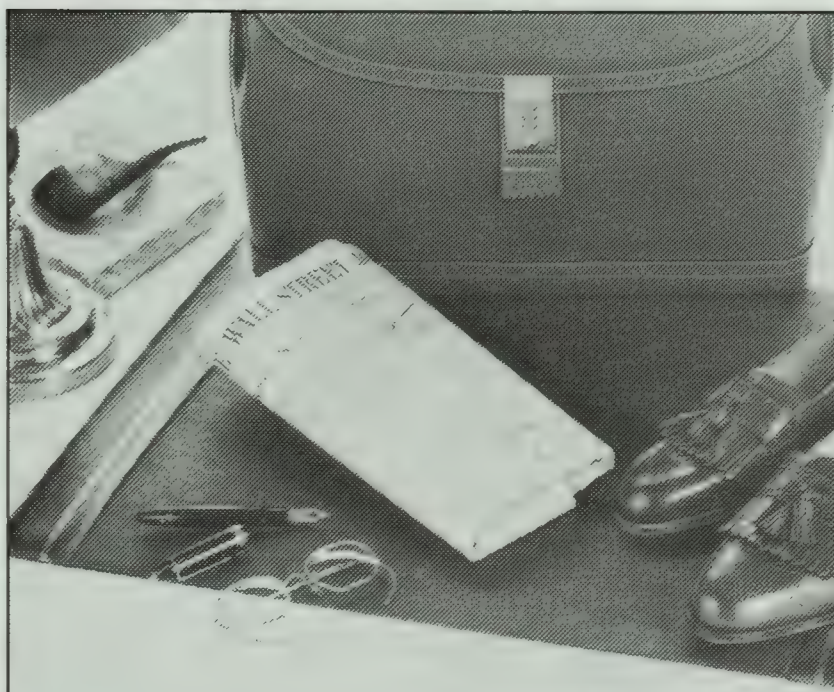


The three-note motto, F-A-flat-F, is Brahms’s shorthand for “*frei aber froh*,” “free but

*One can look to the Schumann Fourth as an important precursor for this procedure in a symphony. One might also note that the main theme of Brahms’s first movement echoes a phrase which occurs midway through the slow movement of Schumann’s First Symphony.

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glad," musical symbolism he had already used in the A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's F-A-E, "*frei aber einsam*," "free but lonely," many years before. But the F-A-flat-F motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tentative in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations, will be prominent in the development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy beginning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition. This is a particularly difficult moment rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke which begins the recapitulation, where the motto-idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature in so many of his works—before subsiding to pianissimo for one further, quiet return in the closing measures.

The second and third movements are marked by a contained lyricism, subdued and only rarely rising above a *piano*. Hanslick describes the opening pages of the

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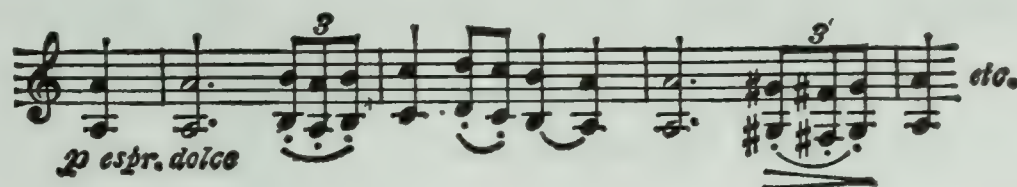
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C major Andante as “a very simple song dialogue between the winds and the deeper strings”; the entry of the violins brings emphatic embellishment and the appearance of a new idea, sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm which stirs its otherwise halting progress:



Brahms will use the repeated-note motive to mysterious effect in this movement, but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent throughout.

The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we’re aware of it—this last movement is in the minor mode. A pianissimo statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a fortissimo explosion alerts us already to how ripe for development is Brahms’s “non-theme,” as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale’s second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music which suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside, and the symphony’s final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the F-A-flat-F motto, and, at the end, one last, mist-enshrouded recollection of the symphony’s beginning.

—Marc Mandel

*Joachim writing in a letter to Brahms dated January 27, 1884: “I find the last movement of your symphony deep and original in conception . . . It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of ‘Hero and Leander’ and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?”

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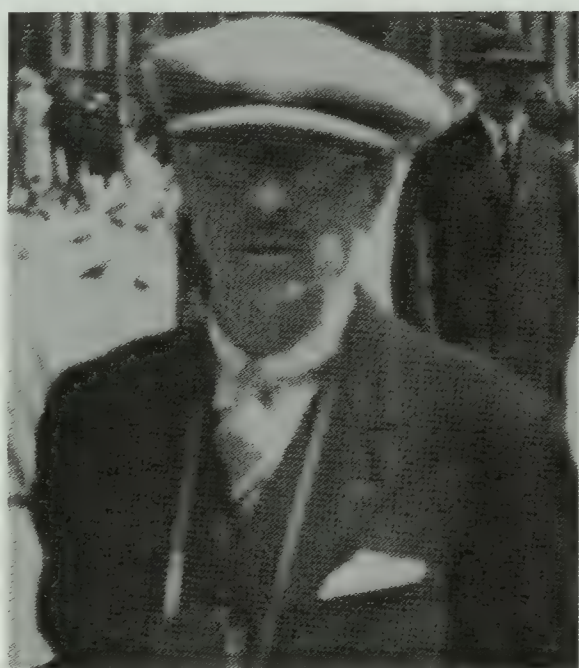
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Igor Stravinsky

Capriccio for piano and orchestra



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed the Capriccio as a piano concerto for his own use, beginning with the last movement on December 24, 1928; he composed all three movements in reverse order and finished the scoring on November 9, 1929. Much of the work was done at Nice and Echarvines. A revised edition (largely limited to the correction of printer's errors) was prepared in 1949. The premiere took place in Paris on December 6, 1929. Stravinsky himself was soloist; Ernest Ansermet conducted the Paris Symphony Orchestra in the Salle Pleyel. The Boston Symphony Orchestra gave the American premiere on December 19 and 20, 1930, with Serge

Koussevitzky conducting and soloist Jesús María Sanromá. Of the thirty-eight prior performances of the work by the BSO, Sanromá was the soloist in thirty-one! Stravinsky himself conducted it here in 1939 with his son Soulima as soloist, and Leonard Bernstein conducted a series of performances in 1956 with Sanromá. The only BSO performance since then took place at Tanglewood in July 1982; the conductor was Hiroshi Wakasugi, the soloist André-Michel Schub. In addition to the solo piano part, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn, two clarinets (second doubling E-flat clarinet) and bass clarinet (doubling clarinet), four bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings divided into two ensembles in the fashion of a Baroque concerto grosso, labeled "Concertino" (a solo string quartet) and "Ripieno."

One of the classic ways for a composer to earn a living—beyond the sometimes meager income provided by royalties or performing rights—is as a performer. Stravinsky was a competent, if not a great, pianist, and he wrote a number of pieces primarily to function as vehicles for himself. One of the reasons this was necessary was because the copyrights of his early, extremely successful music were not recognized, since neither Russia nor the United States had signed the Berne copyright convention, and the Russian Revolution had further complicated receiving royalties from early publications. As a result, much of Stravinsky's income in the 1920s and 1930s came from his appearances as a pianist and, increasingly over the years, as a conductor. He wrote the Piano Concerto and Sonata (both 1924), Capriccio (1929), and the Concerto for Two Pianos (1935) for his own use in concert, as well as works for violin and piano, the Duo Concertant for violin and piano, and some arrangements, which he played on his tours with violinist Samuel Dushkin.

Needless to say, the piano parts emphasized his own strengths and characteristics as a performer (quite different from those of, say, his contemporary Sergei Rachmaninoff, who also composed piano music especially for his own use). Stravinsky's music is crisply articulated, often staccato and percussive. It is by no means devoid of lyric qualities, but it avoids the grandiose sweep of a Rachmaninoff in favor of a greater clarity of line.

Stravinsky's decision to compose a new concerto in 1929 was no doubt caused, at least in part, by the need to have a second work to offer to orchestras that might express an interest in booking him (he had already appeared as soloist for the Concerto some forty times in Europe and America). It also provided a change of

pace and character from the efforts of the three preceding large works, all for the theater: the opera *Oedipus Rex*, and the ballets *Apollo* and *The Fairy's Kiss*.

Stravinsky began with the final movement, the Allegro capriccioso, from which he ultimately drew the title of the entire work. "Capriccio" is a singularly apt title, richer in implication than something more cut-and-dried, like "Concerto No. 2." It suggests sudden whimsy, humor, and sudden changes of mood without denying the possibility of a serious character to the music as well—all in all a very good capsule description. The mystery is that this delightful work should be so relatively little-known, for few of Stravinsky's compositions are so purely entertaining.

The first movement is framed by two kinds of material: a loud statement full of trills and scales for piano and orchestra, and a slower, quieter, descending musical figure for solo instruments. Each of these is heard twice before the main body of the movement gets underway with a percussive theme in the piano, supported by the timpani playing the pitches G and B-flat (the timpani provide a remarkable echo of *Oedipus*, both in sonority and pitch). The even sixteenth-notes of the piano part are stressed in such a way as to produce irregular rhythms (3 + 3 + 2 or 2 + 3 + 3), setting up a motoric feeling that continues, even through changes of tempo, through-



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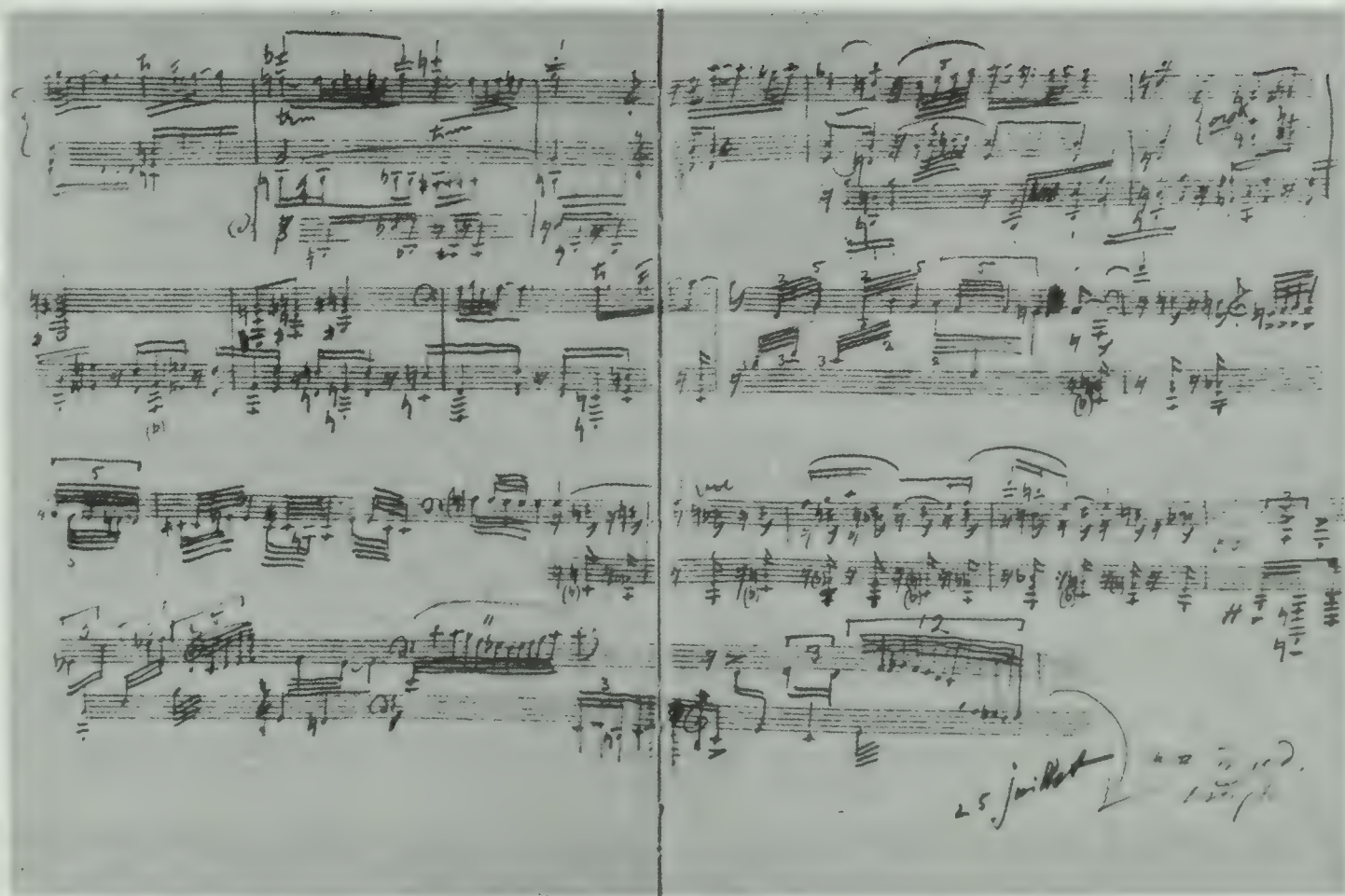
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out the movement. The opening introductory sections return at the end as a frame, but there the slow, quiet passage is expanded through the addition of a soft rhythmic punctuation in the bass on G and B-flat, recalling the main material.

The second movement continues without pause. The piano's F minor argues with the woodwinds' A-flat major. The latter produce poignant melodies, against which the pianist offers lavishly rhapsodic decoration.

The finale is a witty rondo, filled with syncopated sounds that here and there evoke vaudeville routines. After an introductory preface, the pianist states the main material against a figure in the woodwinds which will grow into an important element in the discourse. The movement sparkles with brilliant energy, a non-stop toccata, from its beginning to its breathless ending.

—Steven Ledbetter



Sketch of the Capriccio cadenza

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Igor Stravinsky

Symphony of Psalms



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. The Symphony of Psalms was one of the works commissioned to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Stravinsky composed it at Nice and Charavines between January and August 15, 1930. The score bears the dedication, "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary."

Serge Koussevitzky was to have conducted the world premiere with the Boston Symphony in December 1930, with a European premiere following a few days later in Brussels under the direction of Ernest Ansermet. But Koussevitzky fell ill, and

the Boston performance was postponed. He did, however, allow the European performance to take place. As a result, the first performance was given by the chorus and orchestra of the Brussels Philharmonic Society under Ansermet on December 13, 1930; the Boston Symphony Orchestra under Koussevitzky performed the American premiere on December 19 with the chorus of the Cecilia Society, Arthur Fiedler, conductor. Koussevitzky believed in the work, and repeated it two months later and again a year later. In addition to further performances under the direction of Koussevitzky, the Symphony of Psalms has been performed by the BSO under Stravinsky himself (in December 1939), Robert Shaw, Leonard Bernstein, Erich Leinsdorf, Michael Tilson Thomas, and Colin Davis, who led the most recent Symphony Hall performances in April 1977. Seiji Ozawa led the most recent Tanglewood performance in August 1982, as part of the celebration of the composer's 100th birthday. The chorus part has been performed by the Cecilia Society chorus, the Harvard Glee Club and Radcliffe Choral Society, the Berkshire Festival Chorus, the Chorus Pro Musica, the New England Conservatory Chorus, and, for all performances since 1973, the Tanglewood Festival Chorus, John Oliver, conductor. In this score Stravinsky completely eliminates upper strings (violins and violas), though a sketch reveals that he at one time planned to include the normal complement of strings. In addition to four-part chorus (Stravinsky preferred, but did not insist on, children's voices for the soprano and alto parts), the score calls for five flutes (fifth doubling piccolo), four oboes and English horn, three bassoons and contrabassoon, four horns, one small trumpet in D and four trumpets in C, three trombones and tuba, timpani, bass drum, harp, two pianos, cellos, and double basses. The pianists at this performance are Jerome Rosen and Benjamin Pasternack.

The Boston Symphony introduced new works before 1930, but it rarely—if ever—commissioned them. Even before the turn of the century the orchestra gave world premieres of many American works, mostly by Boston composers, whose new orchestral compositions were included in the programs almost as a matter of course. And there were American premieres of the newest compositions from Europe. Serge Koussevitzky's decision to commission a group of new pieces from the leading composers of the day to celebrate the orchestra's first half-century began a tradition that continues to the present. Koussevitzky's invitation to celebrate the orchestra's anniversary produced such works as Hindemith's *Konzertmusik* for strings and brass, Roussel's Third Symphony, Copland's Symphonic Ode, Hanson's Second Symphony, and the work regarded by many as Stravinsky's greatest, the Symphony of Psalms.



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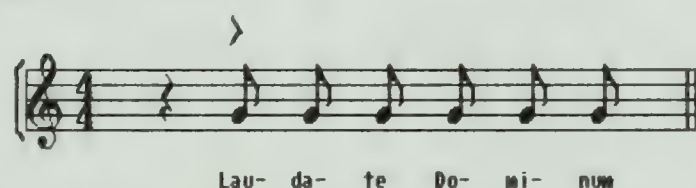
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Koussevitzky gave Stravinsky *carte blanche* in determining the form and character of his work. The composer was not interested in a traditional nineteenth-century symphony; he wanted rather to create a unique form that did not rely on custom but that would nonetheless be a unified whole. He had had a "psalm symphony" in mind for some time and decided to develop this notion for the commission. His publisher, meanwhile, had expressed the hope that the new work would be something "popular." As Stravinsky recalled:

I took the word, not in the publisher's meaning of "adapting to the understanding of the people," but in the sense of "something universally admired," and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental "feelings." The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way.

The passages that Stravinsky selected are the closing verses of Psalm 38, the opening verses of Psalm 39, and the whole of Psalm 150 in the Latin text of the Vulgate. (To avoid confusion, it is worth noting that, owing to different textual traditions, the Vulgate numbers almost all of the Psalms differently from the King James Version and all later translations used in the Protestant and Jewish traditions; in those translations, the texts of the first two movements come from Psalms 39 and 40, respectively. Psalm 150 has the same numbering in both systems.)

Stravinsky began by composing the fast sections of the last movement. Indeed, the repeated eighth-note figure heard on the words "*Laudate Dominum*" was the very first musical idea that suggested itself:



This, followed by a breathtaking rapid triplet passage, is strikingly reminiscent of Jocasta's words "*Oracula, oracula*" in *Oedipus Rex*; the reminiscence of the earlier

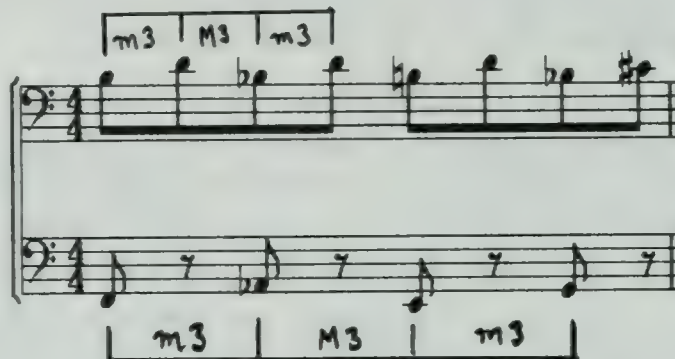


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score suggests that in some ways the Symphony of Psalms fulfills the Christian implications of that humanistic opera based on a classical Greek drama.

After finishing that fast music, Stravinsky started at the beginning of the work. He took a motive from what he had already composed of the last movement—a pair of interlocked thirds—and derived from it the root musical idea of the whole score.



(M3 = major third; m3 = minor third)

The first movement, a cry of "Hear my prayer, O Lord," was composed "in a state of religious and musical ebullience." The opening chord is one of those Stravinskian

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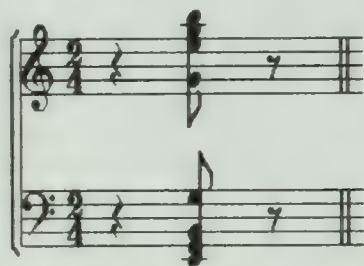
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sonorities that is so unusual and so striking that it is possible to recognize the work at once from that single sound. It is a simple E minor triad, but contrary to all of the normal prescriptions of musical scoring, the note that is most frequently sounded is G, the third degree of the scale, which appears in four octaves on many instruments.



This signifies a special importance for G that is, as yet, unexplained.

The orchestral introduction contains long, flowing lines (prefiguring the voice parts) and running sixteenth-note passages, which project the interlocked thirds in a new guise. When the chorus enters, the rhythmic background slows to a steady eighth-note pattern presenting explicitly the interlocked thirds that comprise the root motive, over which the voices utter their plea, emphasizing the expressive semitone E-F; this has reminded many listeners of the Phrygian mode in plainsong, though Stravinsky disavowed any intention of recalling traditional church music (and the two notes E and F are, in any case, part of the pattern of interlocked thirds). Nonetheless, the semitone rising and falling is an age-old emblem of lamentation and perfectly expresses the plea "Hear my prayer." Each of these elements functions as a self-contained block, often punctuated by a repetition of that memorable opening chord, with its curious emphasis on G. Finally, as if in answer to this insistence, a climactic passage builds up with long choral phrases and increasingly dynamic energy in the orchestral part to conclude on a massive G major triad, the extended musical goal of the movement and a climax of powerful effect.

That G major chord provides the harmonic link to the second movement as well, functioning as the dominant of C minor. Following the increasingly intense prayer of the opening, the second movement represents the believer waiting for the Lord's response. Stravinsky called the movement "an upside-down pyramid of fugues." There is one fugue for the instruments stated at the outset by flutes and oboes, another for the chorus. Both are fully and elaborately developed with strettos and combined statements. The basic motive of the symphony here takes the form C, E-flat, B, D, with the third note at the higher octave, giving a new, yearning shape to the subject of the instrumental fugue.

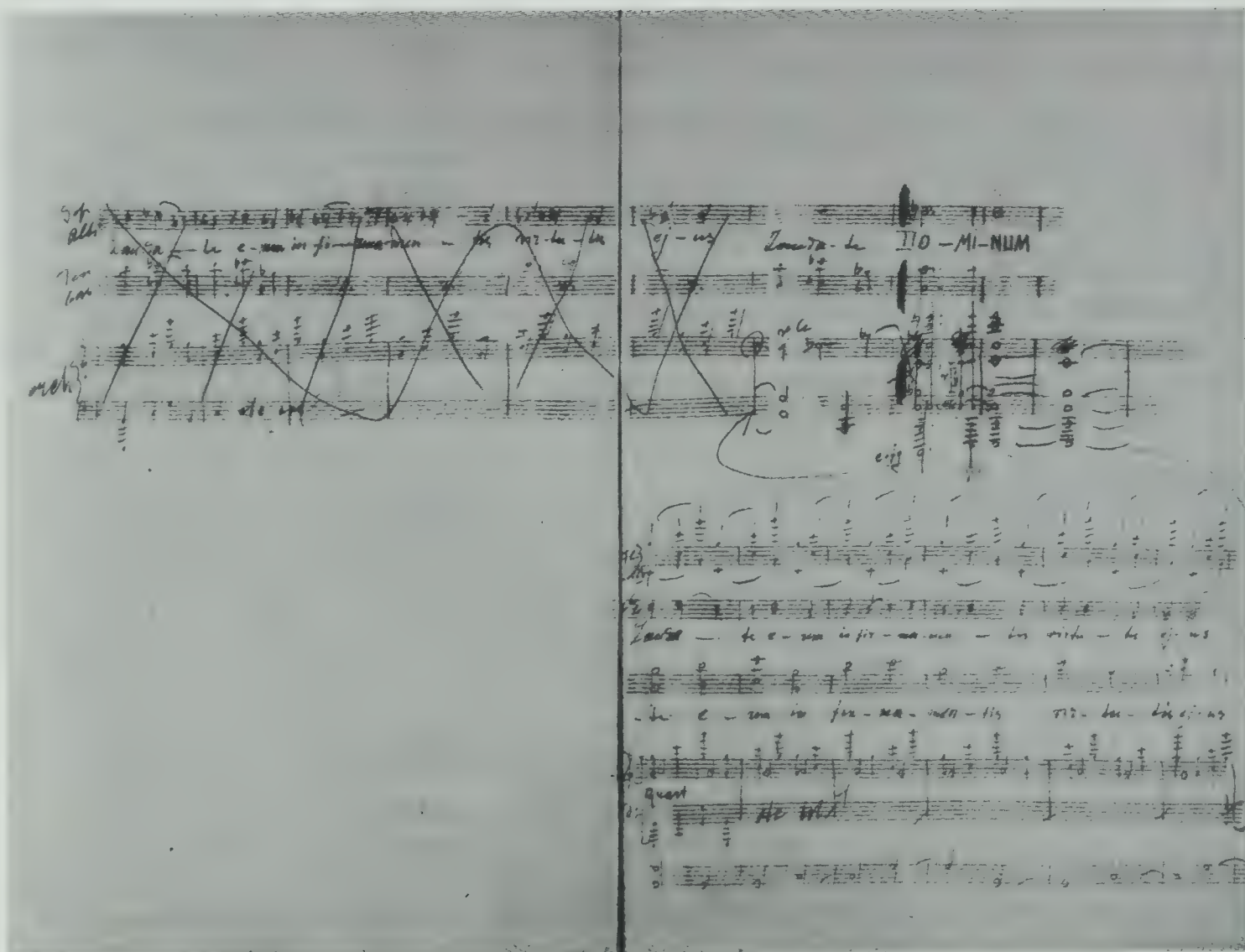


The choral fugue enters in E-flat minor with the lower instruments providing the accompaniment by way of their first crack at the instrumental fugue. A climactic choral passage in octaves ("He has put in my mouth a new song") is accompanied by strettos of the instrumental fugue in sharply dotted rhythms and leads to the movement's conclusion on E-flat.

After the plea for aid and the testimony that God has put a new song into the singer's mouth, the last movement presents this new song. Stravinsky noted that, although he had begun working on the Symphony of Psalms with the fast music of the last movement, he could not compose the slow introductory section before writing the second movement because that introduction—"Alleluia"—is the answer to the prayer. The rest of the slow introduction was originally composed to the Slavonic words "*Gospodi pomiluy*," cast as a prayer to the Russian image of the

infant Christ with orb and sceptre. It is extraordinarily elevated, stately music, with the voices and instruments suggesting the sombre joyfulness of church bells ringing for a slow procession. The fast section—with its rushing triplets in brass and piano—Stravinsky admitted was inspired by a vision of Elijah's fiery chariot climbing the heavens. At the end of all this energetic jubilation, the slower opening material comes back for a wonderfully intense quiet conclusion. The long phrases of the chorus carefully and repeatedly filling in the interval from E-flat down a minor third to C suggest that the conclusion will be in C minor. But as one last time the "new song"—"*Alleluia*"—is breathed out by the chorus, the orchestra calmly brings matters to a bright close by inserting E-natural—which produces the major mode—over the closing tonic C, a conclusion of overwhelming serenity in a timeless mood.

—S.L.



From the *Symphony of Psalms* sketchbook

I.

Exaudi orationem meam, Domine, et
deprecationem meam; auribus percipe
lacrymas meas.

Ne sileas, quoniam advena ego sum apud
te, et peregrinus sicut omnes patres mei.

Remitte mihi, ut refrigerer priusquam
abeam et amplius non ero.

—*Psalm 38: 13,14*

II.

Exspectans, exspectavi Dominum, et
intendit mihi.

Et exaudivit preces meas, et eduxit me de
lacu miseriae et de luto faecis.

Et statuit super petram pedes meos,
et direxit gressus meos.

Et immisit in os meum canticum novum,
carmen Deo nostro.

Videbunt multi, et timebunt, et sperabunt
in Domino.

—*Psalm 39: 2,3,4*

III.

Alleluia.

Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis ejus.

Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem mag-
nitudinis ejus.

Laudate eum in sono tubae;

[laudate eum in psalterio et cithara.]

Laudate eum in tympano et choro;

laudate eum in chordis et organo.

Laudate eum in cymbalis benesonantibus;

laudate eum in cymbalis jubilationis.

Omnis spiritus laudet Dominum!

Alleluia.

—*Psalm 150*

(Stravinsky omits the line in brackets.)

Hear my prayer, O Lord, and my
supplication: give ear to my tears.

Be not silent: for I am a stranger with
thee, and a sojourner as all my fathers
were.

O forgive me, that I may be refreshed,
before I go hence, and be no more.

With expectation I have waited for the
Lord, and he was attentive to me.

And he heard my prayers, and brought me
out of the pit of misery and the mire of
dregs.

And he set my feet upon a rock, and
directed my steps.

And he put a new song into my mouth, a
song to our God.

Many shall see, and shall fear: and they
shall hope in the Lord.

Alleluia.

Praise ye the Lord in his holy places:
praise ye him in the firmament of his
power.

Praise ye him for his mighty acts:
praise ye him according to the multitude
of his greatness.

Praise him with the sound of the trumpet:
[praise him with psaltery and harp.]

Praise him with timbrel and choir:

praise him with strings and organs.

Praise him on high-sounding cymbals:

praise him on cymbals of joy:

let everything that hath breath praise the
Lord.

Alleluia.

More . . .

The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). Donald Francis Tovey's note on the Third Symphony in *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Bruno Walter made a memorable recording of the Brahms Third with the Columbia Symphony Orchestra not long before he died; it has been reissued, in fine sound, on a compact disc (Columbia, coupled with the Variations on a Theme by Haydn). Other recordings available on CD include Georg Solti's recording with the Chicago Symphony, large-scaled and epic in conception

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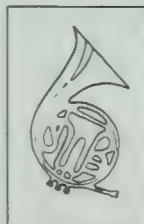
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(London, coupled with the *Academic Festival Overture*), and Leonard Bernstein's live-performance recording with the Vienna Philharmonic, which is drawn out to surprising lengths with extraordinary emphasis on the details. Still available on LP and cassette are fine readings by James Levine and the Chicago Symphony (RCA) and by George Szell and the Cleveland Orchestra (CBS).

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent large-scale study is an indispensable, incomplete, undigested, frustrating, and fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail (often more than one can usefully assimilate) about some subjects while skimming over others. Primary source material can also be found in the three volumes of Stravinsky letters edited by Robert Craft (Knopf). They may tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. *Confronting Stravinsky*, edited by Jann Pasler (California), a new volume of essays from a centennial conference in 1982, offers some very enlightening material. *The Music of Igor Stravinsky* by Pieter C. van den Toorn (Yale), a highly technical analytical study, aims to explain the consistency of Stravinsky's music over a career that saw drastic apparent changes in style. I have not heard the only recording of the Capriccio in the current catalog, with pianist Charlotte Zelka and the Southwest German Radio Orchestra (Turnabout LP, coupled with music by Bartók, Honegger, and Janáček). I have long enjoyed a superb recording, brilliant and witty by turns, featuring pianist John Ogdon and the Academy of St. Martin-in-the-Fields conducted by Neville Marriner, but it has been deleted (Argo, coupled with Shostakovich's Concerto for piano, trumpet, and strings); it is worth looking for in cutout bins or, possibly, in a reissue on compact disc. Stravinsky's own recording of the Symphony of Psalms, with the CBC Symphony Orchestra and the Toronto Festival Chorus, is still available on LP (CBS, coupled with the Symphony in C). Leonard Bernstein has recorded a gripping and expansive version with the London Symphony Orchestra and the English Bach Festival Chorus, available only on LP (CBS, coupled with Poulenc's *Gloria*). The same pairing of works can be heard brilliantly recorded on compact disc in performances by Robert Shaw and the Atlanta Symphony Orchestra and Chorus (Telarc).

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Peter Serkin



American pianist Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, as chamber music performer, and as a recording artist. In August 1983 he was honored as the first pianist to be awarded a major new international prize—the Premio Accademia Musicale Chigiana Siena—in recognition of outstanding artistic achievement. Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Batlle and entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin. He also worked with the late Ernst Oster and Marcel Moyse, and he continues to study with Mr. Horszowski and Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival and his New York debut that same fall, Mr. Serkin has appeared with the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as the Amsterdam Concertgebouw, Berlin Philharmonic, the London Symphony and Philharmonia, the New Japan Philharmonic, the English Chamber Orchestra, and the Vienna Symphony. Reflecting his longstanding and absorbing interest in contemporary music, Mr. Serkin has worked with such composers as Berio, Takemitsu, Messiaen, and Peter Lieberson, whose 1985 Piano Concerto commissioned for the Boston Symphony Orchestra's centennial he premiered and recorded with the orchestra. Furthering his commitment to today's music, he has undertaken a project of unprecedented scope by commissioning eight composers for works to be performed throughout the United States during the 1989-90 season. Mr. Serkin is also an acclaimed Mozartian; his recording with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 received the Deutsche Schallplatten Prize, was nominated for a Grammy in 1976, and was selected by *Stereo Review* as one of the best recordings of its decade. Recent additions to Mr. Serkin's discography of more than fifty recordings include, on Pro Arte, the two Brahms piano concertos with the Atlanta Symphony under Robert Shaw, the last sonatas of Beethoven, and Schubert dances. His recent album of solo works by Stravinsky, Wolpe, and Lieberson on New World was named "Best Recording of the Month" by *Stereo Review*. For CBS Masterworks he collaborated with Isaac Stern and Claudio Abbado in the Berg Chamber Concerto for violin and piano with winds, and for Erato he has recorded the Schoenberg Piano Concerto with Pierre Boulez and the London Symphony. Mr. Serkin's 1987-88 season brings more than sixty concerts and recitals, highlighted by appearances with major symphony orchestras, United States recital performances of Mozart, Chopin, Beethoven, and Peter Lieberson's *Bagatelles*, a recital tour of Italy and Switzerland, and the Paris premiere of Takemitsu's *Riverrun* for piano and orchestra with the Orchestre de Paris. Mr. Serkin has performed frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970, and he has been a faculty member at the Tanglewood Music Center since 1985.

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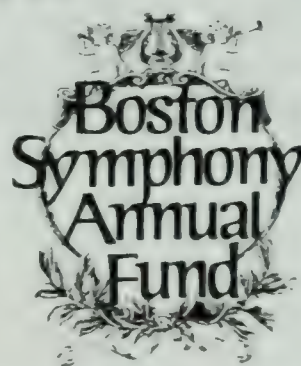
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Tanglewood Festival Chorus

John Oliver, Conductor



Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and

at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere last April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Mahler's Symphony No. 2, *Resurrection*, with Mr. Ozawa and the orchestra, with soloists Kiri Te Kanawa and Marilyn Horne, for future release also on Philips. Earlier this season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

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John Oliver, Conductor

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Phyllis Benjamin
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Bonita Ciambotti
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Lisa Heisterkamp
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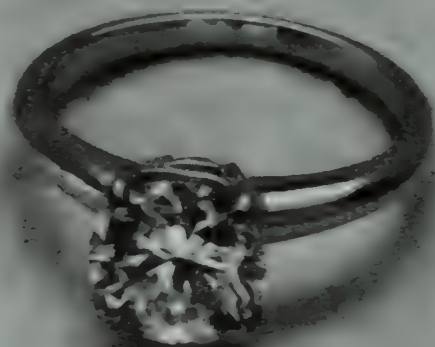
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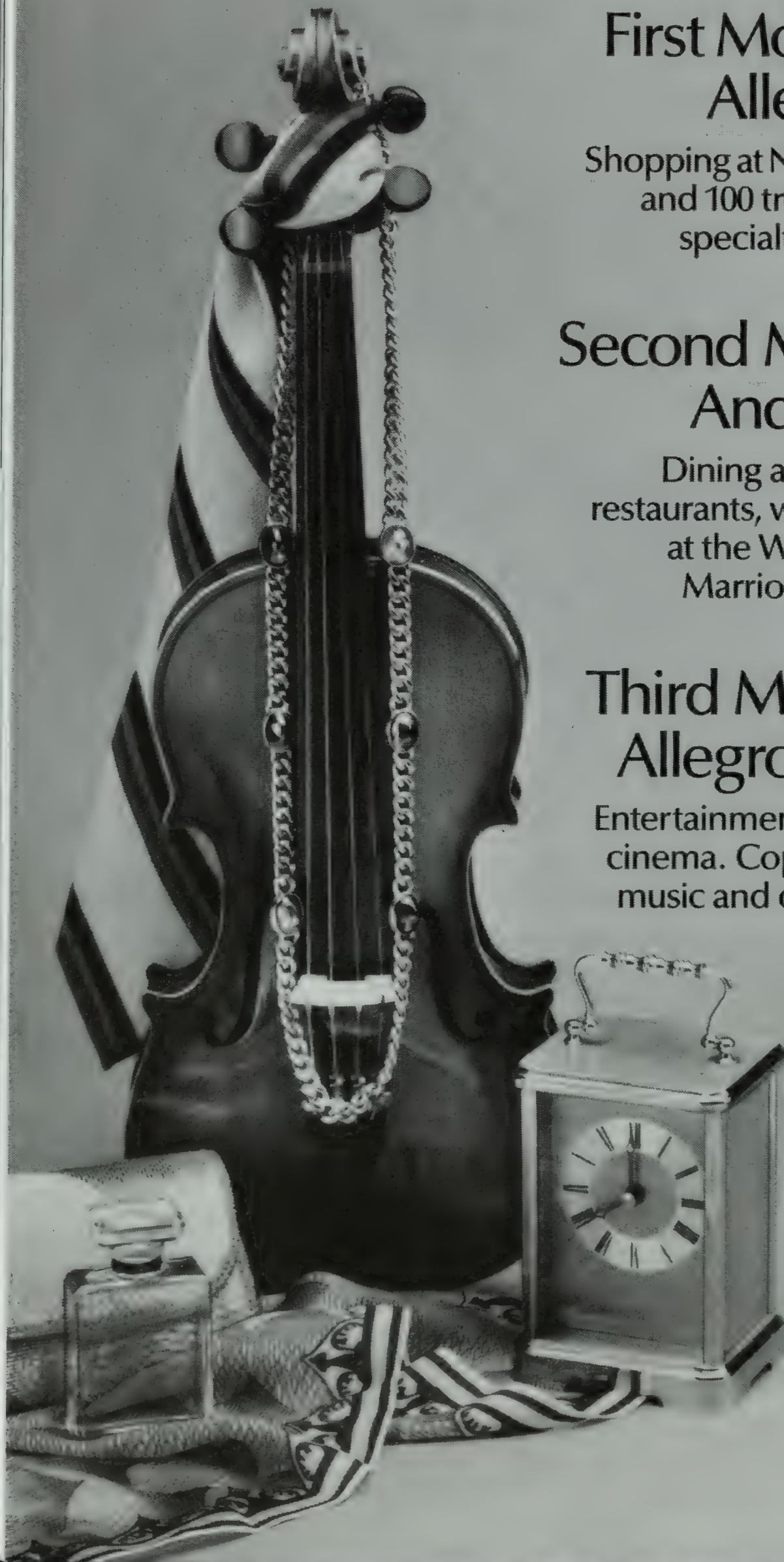
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Steven Ledbetter will discuss the program
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Thursday 'D'—January 7, 8-9:55

Friday 'B'—January 8, 2-3:55

Saturday 'B'—January 9, 8-9:55

Tuesday 'B'—January 12, 8-9:55

KURT SANDERLING conducting

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Symphony No. 82, *The Bear*

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Symphony No. 3

Thursday 'B'—January 14, 8-9:55

Friday 'A'—January 15, 2-3:55

Saturday 'A'—January 16, 8-9:55

Tuesday 'C'—January 17, 8-9:55

KURT SANDERLING conducting

MITSUKO UCHIDA, piano

MOZART

Piano Concerto No. 22
in E-flat, K.482

SHOSTAKOVICH Symphony No. 15

Wednesday, January 20 at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program at
6:45 in the Cohen Annex.

Thursday 'A'—January 21, 8-10:05

Friday 'A'—January 22, 2-4:05

Saturday 'B'—January 23, 8-10:05

Tuesday 'B'—January 26, 8-10:05

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DUKAS

La Péri (complete)

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Symphony No. 78

SIBELIUS

*Four Legends from the
Kalevala*

Thursday 'C'—January 28, 8-9:50

Friday 'B'—January 29, 2-3:50

Saturday 'A'—January 30, 8-9:50

ESA-PEKKA SALONEN conducting

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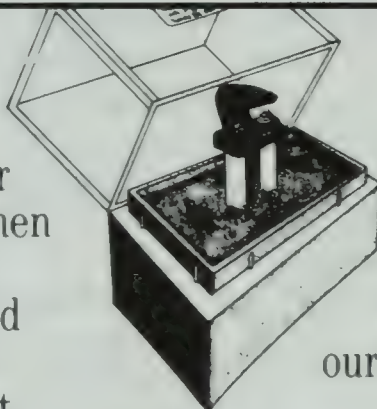
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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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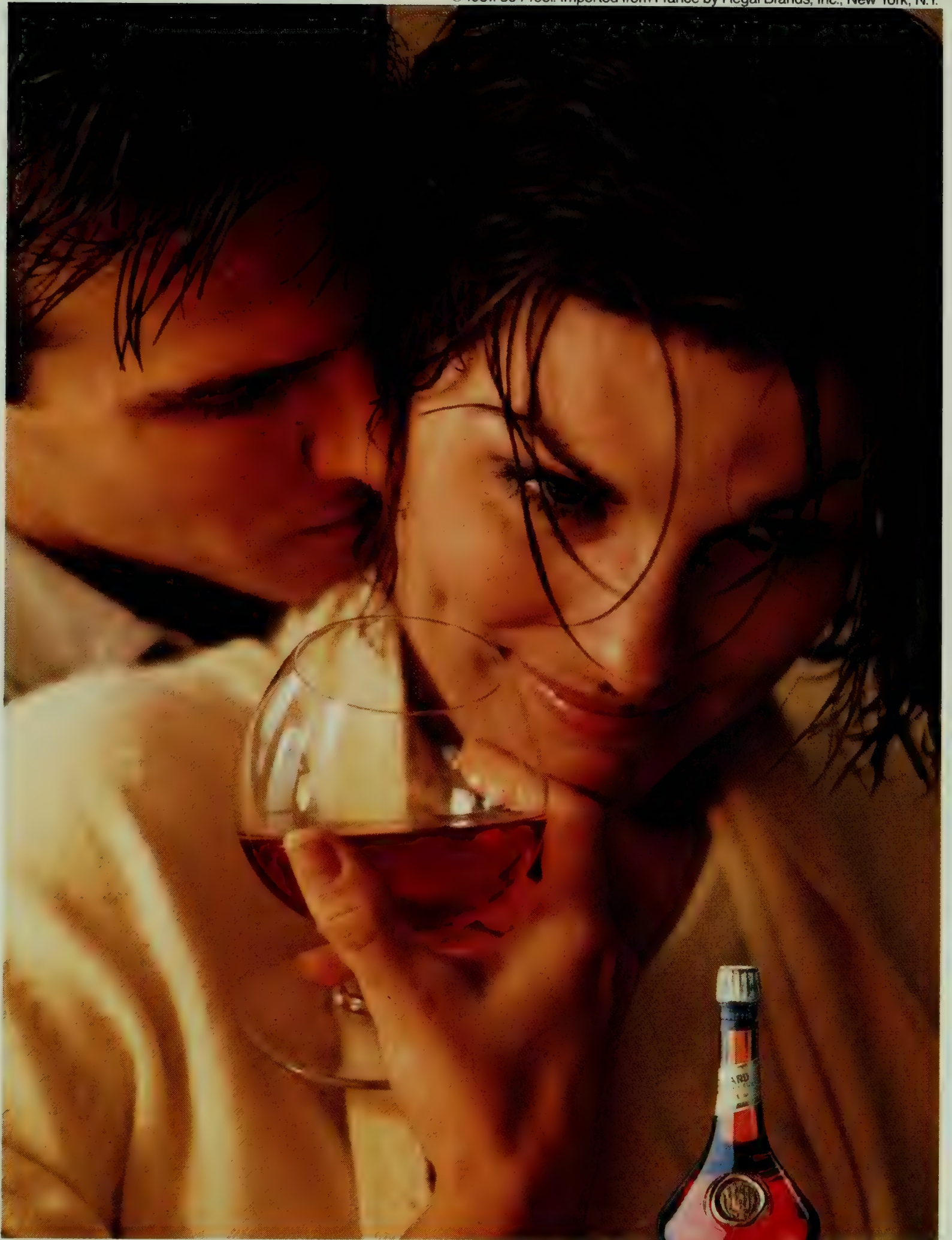
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BSO

Symphony Spotlight

This is one in a series of biographical sketches which focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Robert L. Beal, and Enid L. and Bruce A. Beal
Assistant Concertmaster Chair

Bruce, Enid, and Robert Beal have many things in common, and the appreciation and love of music is one of them. As they expressed it: "The pleasure that we have experienced through music is cumulative, and it is a pleasure that we wish to share with others."

To that end, they have endowed a chair at Symphony. Bruce A. Beal is a partner and president of The Beal Companies and has been active in many areas of real estate. He became an Overseer of the Boston Symphony Orchestra in 1981 and serves on the Buildings and Grounds Committee. Robert L. Beal is a partner and executive vice-president of The Beal Companies. He is chairman of the Massachusetts Industrial Finance Agency. Enid L. Beal, as vice-president of The Beal Companies, supervises the Management Information Systems Department and the company's advertising program. She has been a volunteer for a variety of Symphony post-concert receptions. All three Beals serve as trustees of numerous greater Boston cultural and educational institutions, and all are devotees of the BSO.

Symphony Shop Adds Holiday Merchandise

'Tis the season to be shopping for holiday gifts, and the Symphony Shop, a project of the Boston Symphony Association of Volunteers, is full of ideas to spark your imagination. Seasonal offerings include Christmas cards depicting Symphony Hall, a set of musical-instrument ornaments in brass, a charming tree skirt with matching Christmas stocking, and music-stand ornaments which double as placecard holders. Gift suggestions for music lovers of all ages include an umbrella embla-

zoned with the BSO logo, a diminutive teddy bear peeking out of a tiny tote, a BSO tie of navy or burgundy silk, a needlepoint eyeglass kit featuring a cherub with a horn, and, of course, the latest BSO and Pops recordings. The Symphony Shop's two locations—in the Huntington Avenue stairwell near the Cohen Annex, and on the first-balcony level near the elevator—are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you with your holiday gift selections. For merchandise information, please call 267-2692.

Supper Talks and Supper Concerts

The Boston Symphony Association of Volunteers sponsors two different types of supper series during the BSO's winter season. The "Supper Talks" series combines a buffet supper at 6:15 p.m. in the Cohen Annex with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. The "Supper Concerts" series offers a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Annex. These events are offered on an individual basis, even if you do not attend that evening's BSO concert. Supper Concerts for the coming months will take place on January 21, 23, and 26, and on February 18, 20, and 23. Supper Talks will take place on January 14, 19, and 28, and on February 11, 16, and 25. Single reservations at \$19 are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at 266-1492.

With Thanks


We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Aspen Music Festival
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Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
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Chicago Symphony Orchestra
Cincinnati May Festival
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BSO Members in Concert

The Newton Symphony Orchestra, Ronald Knudsen, conductor, offers a special concert "Celebrating 150 Years of Music in the Public Schools" on Saturday, December 12, at 2:30 p.m. at Newton North High School. The featured work is "Tubby the Tuba" with tuba soloist Eli Newberger of the New Black Eagle Jazz Band and guest narrator Kevin McHale of the Boston Celtics. Admission is free; for more information, call 965-2555.

Max Hobart conducts the North Shore Philharmonic in a performance of Tchaikovsky's *Nutcracker* (complete) with the North Atlantic Ballet Company on Sunday afternoon, December 13, at 2:30 p.m. at Lynn City Hall Auditorium.

BSO members Leone Buyse, flute, Nancy Bracken, violin, and Sato Knudsen, cello, are among the performers in an Ashmont Hill Chamber Music Series program of "20th-Century Music from France and Brazil" on Sunday, December 13, at 3 p.m. at Peabody Hall in All Saints Church, 209 Ashmont Street in Dorchester. The program includes music of Villa-Lobos, Poulenc, Debussy, and Ravel. Tickets are \$7.50 at the door (\$5 seniors and children); for further information, call 265-8318.

The contemporary chamber ensemble Colage, founded in 1972 by BSO percussionist Frank Epstein and consisting primarily of BSO players, offers a program of music by "Boston Composers" at the Longy School of Music in Cambridge, Monday, December 14, at 8 p.m. Conducted by David Hoose, with soprano Joan Heller, the program includes works by Peter Child, Francis Thorne, Fred Lerdahl, Theodore Antoniou, and Arthur Berger. Tickets are \$10 general admission (\$5 students and seniors); for further information, call (617) 437-0231.

Harry Ellis Dickson conducts the Boston Classical Orchestra in the Beethoven Symphony No. 7 and music of Mozart on Wednesday and Friday, December 16 and 18, at 8 p.m. at Faneuil Hall. Mezzo-soprano Melissa Thornburn is the featured soloist. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

BSO members Fenwick Smith, flute, and Burton Fine, viola, are among the many musicians participating in this year's annual New Year's Eve Celebration of the Arts, "First

Night '88." For complete First Night information, call 542-1399.

Violinist Ronald Knudsen and cellist Sato Knudsen are soloists with the Newton Symphony Orchestra in the Vivaldi Concerto for violin and cello under Ronald Knudsen's direction on Sunday, January 17, at 8 p.m. at Aquinas Junior College in Newton Corner. Sato Knudsen is also featured in Bloch's *Schelomo*, Hebraic Rhapsody for cello and orchestra, and the concert concludes with Mendelssohn's Symphony No. 3, the *Scottish*. Tickets are \$12; for further information, call 965-2555.

Max Hobart and the Civic Symphony Orchestra offer international favorites and waltzes for dancing in a gala "Pops Around the World Concert" hosted and narrated by WGBH's Ron Della Chiesa on Friday, January 22, at 8 p.m. at the Royal Sonesta Hotel in Cambridge. The program includes music of Elgar, Dvořák, Bizet, Sibelius, and Johann Strauss. Tickets are \$21, including champagne and dessert; for information and reservations, call 437-0231.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through December 21 are works from the Concord Art Association. Other organizations to be represented during the coming months are the Clarence Kennedy Gallery (December 21-January 18) and the Guild of Boston Artists (January 18-February 15). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further information.

BSO Guests on WGBH-FM-89.7

On *Morning Pro Musica*, Robert J. Lurtsema will interview guest conductors Kurt Sanderling, on January 4 at 11, and Esa-Pekka Salonen, on January 25 at 11. *Morning Pro Musica* will also feature live performances by BSO violinist Ronald Knudsen and BSO cellist Sato Knudsen on January 11 at 11, and by BSO flutists Fenwick Smith and Leone Buyse on February 1 at 11.



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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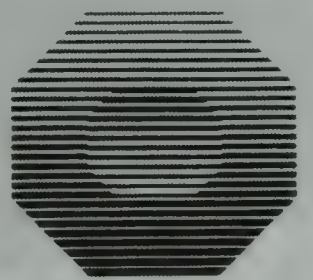
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RICHARD STRAUSS

Elektra, Opus 58

Tragedy in one act by Hugo von Hofmannsthal

Elektra HILDEGARD BEHRENS, soprano
 Chrysothemis, her sister NADINE SECUNDE, soprano
 Klytemnestra, their mother CHRISTA LUDWIG, mezzo-soprano
 Aegisth, Klytemnestra's lover JAMES KING, tenor
 Orest, brother to Elektra and Chrysothemis BRIAN MATTHEWS, bass

Guardian to Orest HERBERT PERRY, bass-baritone

Confidante to Klytemnestra EMILY RAWLINS, soprano

Klytemnestra's Trainbearer DOMINIQUE LABELLE, soprano

1st Maid JOAN KHARA, mezzo-soprano

2nd Maid WENDY HILLHOUSE, mezzo-soprano

3rd Maid CLAUDIA CATANIA, mezzo-soprano

4th Maid DOMINIQUE LABELLE, soprano

5th Maid EMILY RAWLINS, soprano

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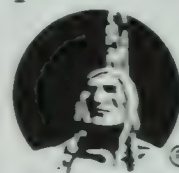
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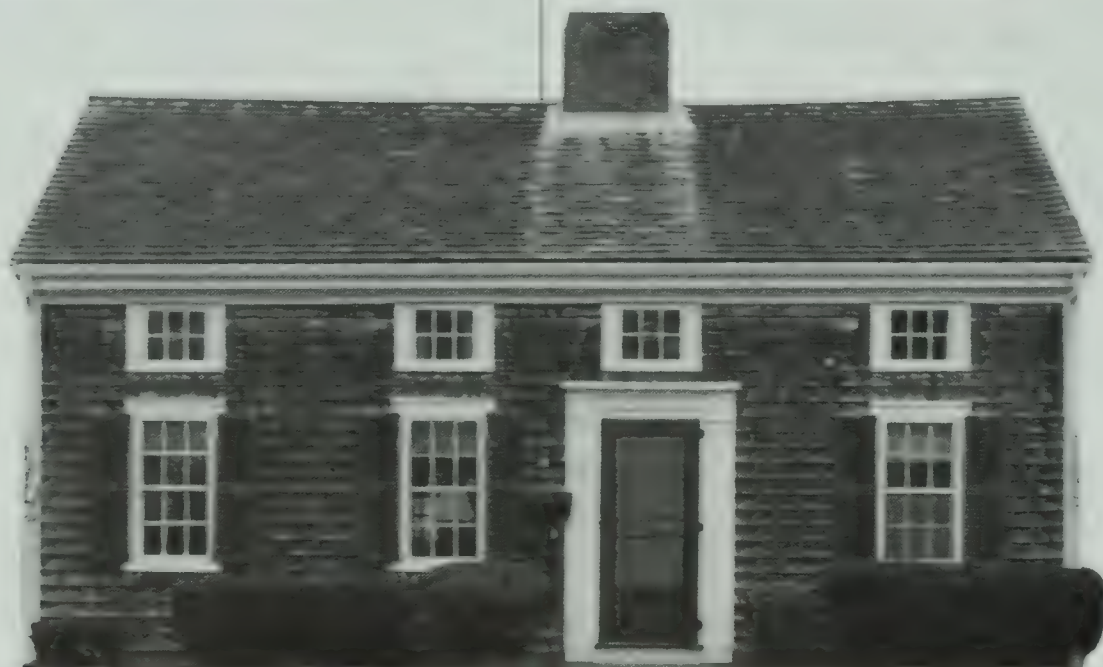
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Please note that soprano Ruth Falcon will sing the role of Chrysothemis at this performance of *Elektra*.

Ruth Falcon



Born in New Orleans, soprano Ruth Falcon has won wide acclaim in performances at the leading opera houses of Europe, including the Paris Opera, Vienna State Opera, Bavarian State Opera, Munich, the Royal Opera at Covent Garden, Hamburg State Opera, Deutsche Oper Berlin, and the Teatro La Fenice in Venice. The winner of several important vocal competitions, including those of Busseto, Vercelli, Rio de Janeiro, Geneva, and the Metropolitan Opera auditions in New York, Ms. Falcon made her professional debut as Micaela in *Carmen* with the New York City Opera in 1974 and began her international career in 1976 when she joined the Bavarian State Opera. There her roles included Donna Anna in *Don Giovanni*, the Countess in *Le nozze di Figaro*, and Leonora in both *Il trovatore* and *La forza del destino*. Other important European debuts soon followed: as Donna Anna at the Paris Opera, Deutsche Oper Berlin, Monte Carlo, and Prague, as the *Trovatore* Leonora at the Vienna State Opera, and as Agathe in *Der Freischütz* at the Hamburg State Opera. She appeared at Florence's Teatro Comunale in a revival of Donizetti's *Il duca d'Alba*, at Venice's Teatro La Fenice as Elettra in *Idomeneo*, and as Mozart's Countess for her debut in Brussels. Now living in Paris, Ms. Falcon has appeared in many productions in France in recent seasons. She sang her first performances as Bellini's Norma in Bordeaux in 1983, her first Anna Bolena in Nice in 1985, Spontini's *La vestale* in Toulouse, Salome in Massenet's *Herodiade* in Avignon, and, in 1986, her Aix-en-Provence Festival debut in the title role of *Ariadne auf Naxos*. She has also performed with Radio France in Paris in concert versions of Strauss's *Daphne* and Weber's *Der Freischütz* under Marek Janowski. In recent seasons her new roles have included Elsa in *Lohengrin* in Amsterdam, Senta in *Der fliegende Holländer* in Bonn, and, for her Covent Garden debut in June 1987 under Christoph von Dohnányi, the Empress in *Die Frau ohne Schatten*. Next year she returns to Covent Garden as Chrysothemis in *Elektra*, the role of her Boston Symphony Orchestra debut this evening and her Carnegie Hall debut with the Boston Symphony Orchestra next week. Other roles in her repertoire include Elisabetta in *Don Carlos*, Elisabeth in *Tannhäuser*, and Sieglinde in *Die Walküre*. In concert Ms. Falcon has appeared with conductors Wolfgang Sawallisch, Marek Janowski, Andrew Davis, and Emil Tchakarov. Her repertoire with orchestra includes such works as Beethoven's *Missa Solemnis*, the Verdi *Requiem*, and Strauss's Four Last Songs. Ms. Falcon will make her New York Philharmonic debut this coming March in Mahler's *Das klagende Lied* under the direction of James Conlon.

climactic incidents in the long, complex, bloody, and guilt-ridden annals of the house of Atreus, is unique in that dramatic versions survive from all three of the great Greek tragic authors. The earliest version, by Aeschylus, dating from 458 B.C., is the *Choephoroi* (or *The Libation Bearers*), the middle panel of his great triptych, the *Oresteia*. Versions by Sophocles and Euripides, both quite different from that of Aeschylus and from each other's, were produced about a generation later, roughly contemporaneous with the last stages of the enervating Peloponnesian War. Although Hofmannsthal's play comes basically from Sophocles, he makes use of elements selected from all three of the classic tragedies.

Elektra was staged by Max Reinhardt, who had earlier produced Oscar Wilde's *Salome* in the production that had drawn Strauss's attention to that work and led directly to the composition of his opera. Reinhardt even cast the same actress, Gertrud Eysoldt, for the title role of both dramas. Strauss attended a performance of *Elektra* and was struck by its similarity to *Salome*. He had learned how to treat that kind of play—a long single act—as an extended symphonic poem with voices, and he no doubt already saw intriguing possibilities in Hofmannsthal's powerful drama.



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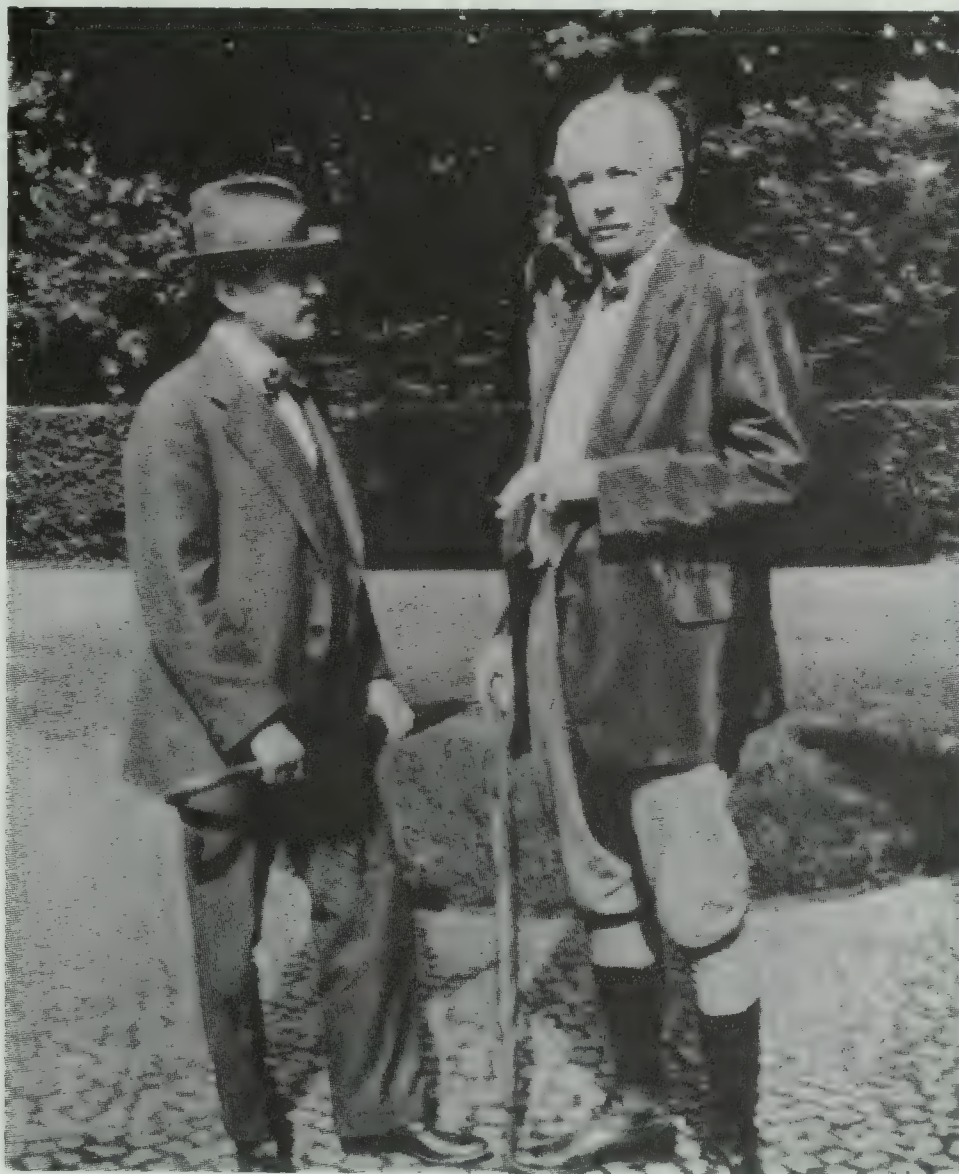
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When Hofmannsthal got word that the composer had expressed an interest in *Elektra*, he wasted no time in getting in touch with him. But Strauss was concerned that he should seem to be repeating himself so soon. Perhaps, he thought, *Elektra* should wait until after he had written a lighter piece. Hofmannsthal responded on April 27, 1906, minimizing the relationship of the two works:

... I should be very glad if you could manage to stick to *Elektra* for a start; the "similarities" with the *Salome* plot do seem to me, on closer consideration, to dwindle to nothing. (Both are one-act plays; each has a woman's name for a title; both take place in classical antiquity, and both parts were originally created in Berlin by Gertrud Eysoldt; that, I feel, is all the similarity adds up to.) The blend of color in the two subjects strikes me as quite different in all essentials; in *Salome* much is so to speak purple and violet, the atmosphere is torrid; in *Elektra*, on the other hand, it is a mixture of night and light, or black and bright.

Whether because he was convinced, or because he had no better option at the moment, Strauss acceded to *Elektra*. But he insisted on absolute secrecy until he was sure he would be satisfied with what was coming. On June 16 he told Hofmannsthal, "I am already busy on the first scene of *Elektra*, but I'm still making rather heavy weather of it." When rumors of the work in progress leaked out late in the summer, Hofmannsthal hastened to assure Strauss that he had said nothing to anyone.

The work proceeded through 1907, with some by-the-way discussions of possible future projects including, in particular, a *Semiramis*. But Strauss was concerned with some of the details of the libretto as the opera neared its climax. The original tragedy called for two deaths—those of Klytemnestra and Aegisthus. Strauss felt that if the murders were separate events in the opera, the result would be repeti-



Hugo von Hofmannsthal and Richard Strauss

tious. He made several practical suggestions regarding cuts that might simplify the action. He was worried that the serving maids ran onto the stage in terror after each of the murders. "This breaks the line too much." After dismissing the possibility that Aegisthus might simply be left out of the action and not killed, he continued, in a letter of December 22, 1907:

Couldn't we let Aegisthus come home immediately after Orestes has entered the house? And perform the murders in quick succession one after the other, possibly in such a way that, the moment Aegisthus has stepped into the house and the door is shut behind him, the distant cry of Clytemnestra is heard, and then, after a short pause, the murder of Aegisthus is done the way it stands now—and after that the final scene with all the women? I think it might work all right.

In the end, though, after considering Hofmannsthal's counterproposals, he returned pretty much to the original plan. By the summer of 1908 Strauss had reached the moment of Orestes' entrance and began composing the extraordinary scene between brother and sister that remains one of the supreme passages of his entire output. On September 11 Strauss notified Ernst von Schuch, the director of the Dresden Court Opera (which had already given the premieres of *Guntram* and

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Salome), that his new piece was ready to put on the stage, though he did not actually finish the last details for another two weeks. Strauss warned Schuch of the one crucial element in casting that has confronted every production of *Elektra* to this day: "The title role must above all be given to the highest and most dramatic soprano that can be found."

The title character in Strauss's opera is on stage for virtually the entire performance; the soprano must contend with the largest opera orchestra Strauss ever called for and must convey the most intense and extreme emotions almost without respite for nearly two hours. The range and the dramatic leaps of Elektra's vocal line grow out of Wagner's writing for Kundry in *Parsifal*, but at much greater length. There is simply no other role in the operatic literature that makes such extraordinary demands on a singer. Certainly the singers at the premiere felt that Strauss had simply gone too far. Ernestine Schumann-Heink, the first Klytemnestra, declared, "I will never sing the role again. It was frightful. We were a set of madwomen."

Elektra was slow to take off; the premiere had none of the scandal that had marked *Salome* and made it notorious overnight. But eventually *Elektra* came to be recognized as quite possibly Strauss's finest work. Certainly, after his stylistic about-face with *Der Rosenkavalier*, it remained his most technically advanced score. We do not generally think of Strauss in the same category as Schoenberg, yet Clytemnestra's description of the nocturnal horrors she endures, the endless nightmares that have



A posed photograph of Annie Krull (Elektra) and Johannes Sembach (Aegisth) from the time of the Dresden premiere in 1909

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given her a "sallow, bloated face" (as the stage directions put it) generate the kind of spooky horror that Schoenberg was to turn to in his monodrama *Erwartung*, which was composed just two years after *Elektra*.

Hofmannsthal's play, constructed as a series of duets in a generally rising dramatic arch, lent itself superbly well to a musical setting. After a short prologue, in which five servants discuss the unpredictable behavior of Electra, we are introduced to the principal character in a long and dramatic scena that establishes her obsession with vengeance on her mother Clytemnestra for the murder of her father Agamemnon. The remainder of the opera is a series of scenes in dialogue, pitting Electra in turn against her weak sister Chrysothemis, her mother Clytemnestra, Chrysothemis again, and her long-absent brother Orestes, who accomplishes the much-delayed act of vengeance. Musically this is laid out as an extended and complex symphonic poem, with themes growing and developing symphonically throughout, giving way to others from one scene to the next, then returning with redoubled power at dramatically appropriate moments. The carefully calculated returns make not only dramatic but architectural points, in particular the return of themes from Electra's opening monologue foretelling her anticipated feelings, at the culmination of the story, when the deeds that had been so long in her thoughts have actually occurred.

Strauss uses an immense orchestra to carry the burden of this grisly tale, yet he uses it with restraint, though that might seem to be an unlikely word for a score that calls for more than a hundred instruments. Yet the size of the orchestra makes possible an extraordinarily wide range of colors; Strauss avails himself of every possibility. The second quartet of horns must play the Wagner tuba. For considerable parts of the score, six violins are to play viola, and the strings are subdivided in various ways to produce rich parallel chordal movement or elaborate counterpoint. During the scene with Orestes and at the climax, those six players are to return to their violins, producing a different balance in the string sound.

This lavish orchestra lays down a web of discourse in elaborate counterpoint developed symphonically, an approach deriving, of course, from Liszt and Wagner.



Alfred Roller's design for the first Vienna performance in 1910

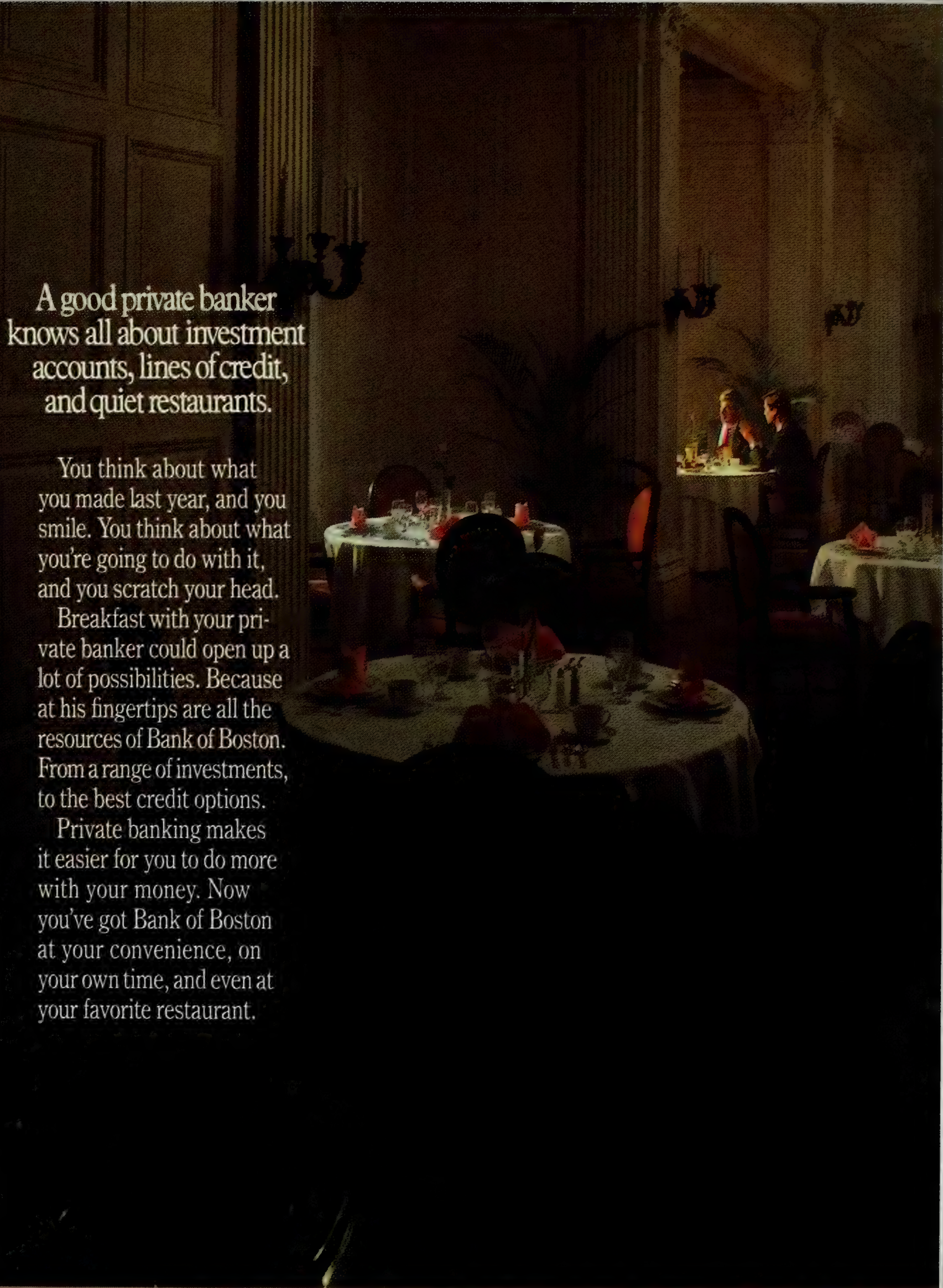


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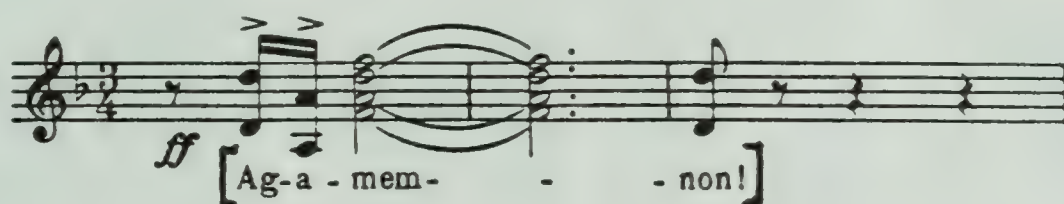
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Judged from a purely technical point of view, *Elektra* carries the process to an astonishing level of elaboration and variety. At the same time, Strauss projects Hofmannsthal's words (though they may on occasion be drowned by pure volume) with compelling dramatic diction while using his orchestral web to comment on the changing course of the drama with remarkable subtlety.

Harmonically *Elektra* goes as far as Strauss dared; after this score he retreated from the abyss and applied his theatrical muse to projects that could grow from simpler harmonies. Some of the characters are identified with complex chords that analysts trace to superimposed triads of different keys. Electra's consuming hatred toward Clytemnestra and Aegisthus is symbolized by the major triads (E and D-flat) present in a single sonority. The first appearance of Chrysothemis, at the climax of Electra's anticipatory dance of vengeance, is marked by two minor triads from opposite sides of the harmonic universe (B minor and F minor), a harmonic idea that will recur when Clytemnestra describes her nightmares. The music of Aegisthus is purposely banal, seconding Electra's characterization of her mother's lover (who had assisted Clytemnestra in the murder of Agamemnon) as weak and cowardly. But Orestes, the long-absent, avenging brother (of whose very survival Electra is unsure), is projected through sturdy, authoritative music that mellows to tender lyricism in the great duet of recognition with his sister.

Each of these characters has one or more themes explicitly associated with them. But the character who most dominates the action is one who is never onstage: the murdered Agamemnon. Hofmannsthal originally wrote his play in such a way that the name of Agamemnon is not heard until the murder of Aegisthus, which completes Electra's revenge. As he is attacked by Orestes, Aegisthus calls out for help, then cries, "No one hears me." Electra shouts, "Agamemnon hears you!" (Up until that moment in the play, she had only used the word "Father" to refer to Agamemnon.)

In the opera, though, Agamemnon is present from the opening bar. The orchestra screams his name at us, the most important theme of the work, the one that generates the most development.



It is the basis for many further ideas representing Electra's monomania, and it naturally appears at Electra's dramatic cry at the moment of Aegisthus' death. After Electra collapses in death at the moment of her triumph (an ending invented by Hofmannsthal), the offstage Orestes begins his own torment at the hands of the Fates, for the murder of his mother. That story is recounted in the final play of Aeschylus' *Oresteia*, but we get none of it in Strauss's opera. Instead the orchestra presents us with a final reminder that the tragedy was indissolubly linked to that of Electra's murdered father, the proud king Agamemnon of the accursed house of Atreus.

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Elektra

The Story

Drawn largely from Sophocles' tragedy *Electra*, Strauss's opera deals with one climactic incident in the long and tormented story of the house of Atreus. It is not necessary to know why the family was accursed. But for purposes of understanding *Elektra*, some background is essential.

Agamemnon, the son of Atreus, was one of the leaders of the Greeks in the Trojan War. He was married to Clytemnestra; their children were the daughters Iphigeneia, Electra, and Chrysothemis (in the version told in the opera), and the son Orestes. On the way to Troy, the Greek fleet landed at Aulis, where they were held by adverse winds, since the goddess Artemis was angry with Agamemnon for killing one of her sacred hinds. In order to get the army safely to Troy, Agamemnon sent for his daughter Iphigeneia and sacrificed her to Artemis. This act earned him the undying enmity of his wife Clytemnestra, who took a lover, Aegisthus, while Agamemnon was in Troy. When he returned in triumph to Greece, Clytemnestra (with largely ineffectual help from Aegisthus) murdered Agamemnon with an axe while he was in his bath and then installed Aegisthus in his place. Electra and Chrysothemis were reduced to the status of menials, but Orestes was sent away for safety (versions differ as to who was responsible for this).

Clytemnestra has spent the years since Agamemnon's murder in terror of being killed herself in revenge, most probably by her son Orestes, since the Furies demand retribution for shedding the blood of a relative. Electra has become obsessive about the hoped-for return of her brother, though she is not by any means certain that he is still alive. In any case, she thinks of little but the required retribution.



Photos by J. Moatti

Christa Ludwig (Klytemnestra) and Hildegard Behrens (Elektra) in the Paris Opera production conducted by Seiji Ozawa last February

The scene is a central courtyard of the palace at Mycenae.

The orchestra virtually shouts the name "Agamemnon" as the opera begins. Immediately a group of serving girls sets the scene. They describe the bizarre behavior of Electra, whom they by turns despise or sympathize with. Aegisthus and Clytemnestra have condemned her to live and eat with the dogs, and she howls like one of them, they say. Only the fifth maid reveres and loves the unhappy princess, but the others set upon her and beat her in the house for her defense of Electra.

Electra enters alone. She calls upon her father and describes in detail the circumstances of his murder, which can never leave her thoughts. She sings more tenderly of the warm family relationship of which she has now been deprived for years. Then she imagines a wild scene in which the three surviving children will dance around the bodies of their enemies.

Suddenly she is interrupted by her sister Chrysothemis, a helpless and frightened person, who has come to warn Electra that Clytemnestra and Aegisthus (whom Electra derisively refers to as "the two women") plan to lock her up in a tower. Electra berates her sister for failing to pray and work for judgment to fall upon the wrongdoers. But Chrysothemis yearns simply to marry and have children; she feels that Electra's behavior has tarred them both with the same brush. Chrysothemis reminds Electra that they are living in a hopeless situation with "no brother returning, not a messenger from a brother, nor a messenger from a messenger." Electra has no sympathy. Chrysothemis tells her that Clytemnestra has been suffering horrible nightmares and has been making sacrifices to the gods in the hope of allaying her torment. Even now she hears her mother bringing in sacrificial animals. She begs Electra to stay out of her way, but Electra merely replies, "I have never



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wanted so much to speak to my mother." Chrysothemis flees the impending encounter.

Queen Clytemnestra, a ruined shadow of her former magnificence, appears at the window, leaning on the arm of a confidante. (Hofmannsthal has made her a far more hideous figure than she was in the Greek tragedies, where she at least argued her position as the mother of the murdered Iphigeneia as some justification for her actions.) She laments the fate that gave her such a daughter as Electra. But, dismissing her servants, she descends to the courtyard to speak with Electra. After describing her nocturnal torments, she declares that she will kill every living creature if necessary, to find the appropriate sacrifice that will end the nightmares that torment her. With insinuating double meanings, Electra replies that she knows of a suitable sacrifice. Clytemnestra is eager for details. Electra explains: it is a woman who must be slain with an axe by a stranger who is related to her. Clytemnestra demands further information, but Electra asks instead about her brother Orestes. Has Clytemnestra perhaps sent money to pay for his murder? Her mother trembles at these words, implicitly admitting the charge. But she swears she will drag from Electra the secret of the appropriate sacrifice. Now Electra turns on her: "What must bleed? Your own throat, when the huntsman has caught you! . . . Then you will dream no more, and those who yet live will be able to rejoice in life!"

The two women stand staring at one another, Electra in wild intoxication, Clytemnestra breathless with terror. The confidante comes out and whispers something in Clytemnestra's ear. Suddenly her whole manner changes; she begins laughing and goes out with a look of triumph on her face. Electra cannot imagine what could have

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23. Vorstellung.

Montag den 23. Januar 1909

Richard Strauß-Woche.

1. Abend.

Aufführung:

Electra.

Tragödie in einem Aufzuge von Hugo von Hofmannsthal.

Musik von Richard Strauß.

Reise 1908/1909

Musikalische Leitung: Ernst von Schuch

Personen

Chrysothemis, ihre Tochter
Aegisth
Der Bürger des Ceph
Die Bettende
Die Schlepptreue
Ein junger Diener
Ein alter Diener
Die Kalliope

Elektra, Tochter des Agamemnon
Klytemnestra, seine Frau
Aegisth, sein Bruder
Der Bürger des Ceph
Die Bettende
Die Schlepptreue
Ein junger Diener
Ein alter Diener
Die Kalliope

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Spieleplan.

<p>Königliches Opernhaus.</p> <p>Dienstag, 26. Januar Richard Strauß-Woche.</p> <p>1. Abend Salome. Musik von Richard Strauß.</p> <p>2. Abend Elektra. Musik von Richard Strauß.</p> <p>3. Abend Der Schatzgräber. Musik von Richard Strauß.</p> <p>4. Abend Die Frau ohne Schatten. Musik von Richard Strauß.</p> <p>5. Abend Die Frau ohne Schatten. Musik von Richard Strauß.</p> <p>6. Abend Die Frau ohne Schatten. Musik von Richard Strauß.</p> <p>7. Abend Die Frau ohne Schatten. Musik von Richard Strauß.</p> <p>8. Abend Die Frau ohne Schatten. Musik von Richard Strauß.</p> <p>9. Abend Die Frau ohne Schatten. Musik von Richard Strauß.</p> <p>10. Abend Die Frau ohne Schatten. Musik von Richard Strauß.</p>	<p>Königliches Schauspielhaus.</p> <p>Dienstag, 26. Januar Die Nabe Hemmerlin.</p> <p>1. Abend Die Nabe Hemmerlin.</p> <p>2. Abend Die Nabe Hemmerlin.</p> <p>3. Abend Die Nabe Hemmerlin.</p> <p>4. Abend Die Nabe Hemmerlin.</p> <p>5. Abend Die Nabe Hemmerlin.</p> <p>6. Abend Die Nabe Hemmerlin.</p> <p>7. Abend Die Nabe Hemmerlin.</p> <p>8. Abend Die Nabe Hemmerlin.</p> <p>9. Abend Die Nabe Hemmerlin.</p> <p>10. Abend Die Nabe Hemmerlin.</p>
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Einlaß 7 Uhr. Kassenöffnung 1/8 Uhr. Anfang 8 Uhr.

Ende 3/10 Uhr

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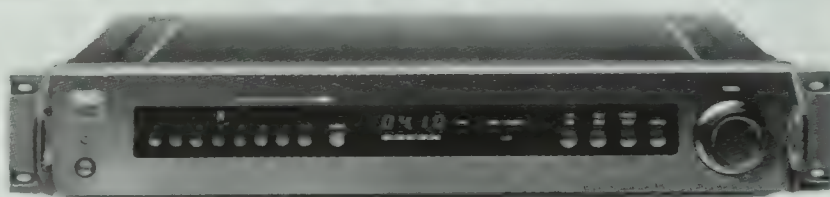
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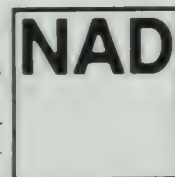


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motivated so sudden a change of mood. (Strauss considered this the midpoint of the opera, and marked the fact by starting his rehearsal numbers in the score over again with "1a.")

Chrysothemis comes out with terrible news: Orestes is dead. Two strangers, one old and one young, have brought word to the palace that he was dragged to death by his own horses. A servant is sent to get a horse and ride as quickly as possible to tell Aegisthus and bring him back to the house.

Now, Electra feels, vengeance is her responsibility. She tells Chrysothemis that they must do the act together, killing both Clytemnestra and Aegisthus. Electra offers Chrysothemis every inducement she can think of to persuade her to agree, but as the poor woman tears herself free ("Let me go! I can't!"), Electra curses her.

Determined to act on her own, if necessary, Electra goes to the base of the courtyard wall and begins digging in the dirt. This is where she has buried the axe that was used to murder Agamemnon, the weapon that she will use to be avenged. She notices a strange man watching her. He asks if she works in the palace. When she says she does, he tells her he has business with the queen: he has brought the news of Orestes' death. Electra bewails the loss of her brother; the stranger, surprised at her personal reaction to the news, asks if she is of the royal house. When she reveals her name, he exclaims in astonishment, and reveals to her softly that Orestes is still alive. Before he can say more, they are interrupted by the arrival of some elderly servants who kneel to him and kiss his hand. Electra demands to know who he is; he replies, "The dogs in the courtyard know me, and my own sister does not?"

Electra cries out his name and the orchestra surges with the warmth of her excitement. Orestes is nervous that they have been overheard. In an extended scene of great lyrical warmth, they rejoice in their reunion and plan the deed they must accomplish. Orestes' old tutor comes in and urges him to move promptly. Clytemnestra's confidante comes to usher them into the house. Electra stands alone for a moment after they've gone and suddenly remembers, "I wasn't able to give him the axe! Are there no gods in heaven?" After a tense moment of waiting, she hears the shriek of Clytemnestra inside, and cries out, "Strike yet again!"

The maids and Chrysothemis have heard the scream but think that Clytemnestra is having another nightmare. Suddenly they hear Aegisthus arriving. They deem it advisable to withdraw, in case something really is amiss in the house. Aegisthus, vapid and self-satisfied, enters the courtyard and demands lights. Electra takes a torch out of its ring and proceeds to lead him to the house with a weird dance of glee. He has come to hear the news that the two strangers have brought. "Have they really said that Orestes is dead, with such proof that there is no doubt?" "Oh my lord," says Electra, "they say it not only with words, but with physical gestures, so that no doubt is possible." She leads him to the door and waits once more. In a few seconds, Aegisthus appears at the window, struggling with someone inside. He cries out, "Murder! Murder! Doesn't anyone hear me?" Electra, with grim triumph, cries, "Agamemnon hears you!"

Chrysothemis and a chorus of servants exult in the return of Orestes. Electra breaks away from her sister and begins dancing, more and more ecstatically, like one demented. "I am bearing the burden of joy, and I dance before you." Her dance becomes more and more frenzied. Suddenly she collapses dead on the ground. Chrysothemis rushes to the closed door into the palace, calling for help from Orestes, as the curtain falls.

—S.L.

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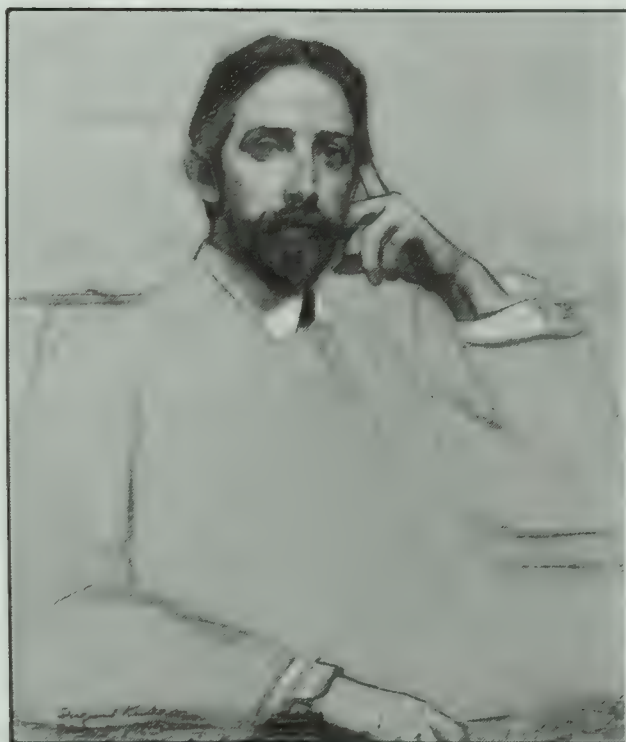
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More . . .

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback); *Elektra* receives detailed consideration in Volume I. Another detailed consideration of *Elektra* appears in William Mann's *Richard Strauss: A Critical Study of the Operas* (Cassell). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy has also provided the Strauss article in *The New Grove*. One of the greatest operatic performances ever put on records is Birgit Nilsson's performance of the title role in *Elektra*, a recording made before she had ever sung the work on the stage. Produced by John Culshaw, it shares many of the same virtues as his epoch-making recording of Wagner's *Ring*, especially a concern to make the dramatic quality of the opera come across even on a recording, including some sound effects (justified in the score) to help the ear understand what the eye cannot see. Georg Solti conducts the Vienna Philharmonic Orchestra in a brilliant, crisp performance. The remainder of the cast is mostly excellent: Regina Resnik as Klytemnestra, Gerhard Stolze as Aegisth, and Tom Krause as Orest. Only Marie Collier as Chrysothemis is vocally disappointing, though she certainly projects the helplessness of the character. This classic recording has, with every justification, recently been reissued on compact disc, where it makes a splendid noise (London). Karl Böhm once recorded an *Elektra* (with some standard cuts, unlike Solti's recording, which is note complete) featuring Inge Borkh and Dietrich Fischer-Dieskau; all that remains of it in the catalogue is on a single disc containing selections from four different Strauss operas, of which *Elektra* is one.

—S.L.



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FILENES

Hildegard Behrens



Soprano Hildegard Behrens has appeared with virtually every major opera house and orchestra of international stature. During the 1987-88 season she sings and later records Brünnhilde in the new Metropolitan Opera production of *Siegfried* under James Levine, in addition to Met performances as the *Walküre* Brünnhilde and Puccini's Tosca. Following her Paris Opera triumph as Elektra under Seiji Ozawa's baton last February, she sings her first United States performances of that role, with Seiji Ozawa and the Boston Symphony Orchestra in Boston and New York. In Europe, she divides her time mainly between

Vienna, where she appears in *Salome* and *Fidelio*, and Munich, where she performs in new productions, created especially for her, of *Salome* and *The Makropoulos Affair*. Ms. Behrens's international career began with important debuts in 1976 at the Met, Covent Garden, and the National Theatre of Prague. In 1977 she made her Salzburg Festival debut as Salome in a new production conducted by Herbert von Karajan and subsequently recorded for Angel. Her 1983 Bayreuth debut as Brünnhilde under Sir Georg Solti, followed by Metropolitan Opera performances of Isolde and Brünnhilde, established Ms. Behrens as a leading Wagnerian soprano. Since 1984, her Metropolitan Opera roles have also included Tosca, Marie in *Wozzeck*, Donna Anna in *Don Giovanni*, Leonore in *Fidelio*, Elettra in *Idomeneo*, and Sieglinde in *Die Walküre*.

Ms. Behrens is also a distinguished soloist with orchestra. She has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra since her 1982



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performance in Beethoven's *Fidelio* at Tanglewood, returning for music of Wagner, Mozart, Strauss, Berlioz, Schoenberg, and, last April, the role of Marie in Berg's *Wozzeck*. New additions to her discography include recordings of *Die Walküre* with James Levine, *Wozzeck* with Claudio Abbado, and a recital of Liszt Lieder, all on Deutsche Grammophon. New EMI Angel releases include "Great Scenes and Arias from Wagnerian Operas," and a recital including Schumann's *Frauenliebe und -leben* and songs by Brahms, Bach, Elgar, Mozart, Schubert, Strauss, and Wolf. New CD reissues include the EMI Angel *Salome* with Karajan, and, on London Decca, *Der Freischütz* with Kubelik and *Fidelio* with Solti. Her performance as Tosca in the Met's Franco Zeffirelli production is available on both videodisc and videocassette.

Born in Oldenburg, Germany, Hildegard Behrens graduated from law school in Freiburg, where she subsequently studied voice at the conservatory. She then joined the Deutsche Oper-am-Rhein in Düsseldorf, where she was discovered by Herbert von Karajan, who launched her international career with *Salome* at Salzburg.

Nadine Secunde



American soprano Nadine Secunde made her Bayreuth debut in 1987 as Elsa in a new production of *Lohengrin* produced by German film director Werner Herzog. She returns to Bayreuth next summer as Sieglinde in a new *Ring* production conducted by Daniel Barenboim and directed by Harry Kupfer. Currently a member of the Cologne Opera, her debut there in the title role of a new Harry Kupfer production of *Katya Kabanova* brought immediate international recognition and acclaim. Her other Cologne roles have included Agathe in *Der Freischütz*, Elisabeth in *Tannhäuser*, Eva in *Die Meistersinger*, Lisa in *Pique Dame*, and the role of her Boston Symphony Orchestra debut this week, Chrysothemis in *Elektra*. This season she adds Marie in *Wozzeck* and the title role of *Ariadne auf Naxos* to her repertory. Ms. Secunde has already made several other significant European debuts. In Munich she appeared as Elisabeth in *Tannhäuser* and as Freia in a new production of *Das Rheingold* conducted by Wolfgang Sawallisch. Her Vienna debut was as Sieglinde, and she has appeared in



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Hamburg as Katya Kabanova and Elsa. She made her Paris Opera debut as Chrysothemis with Seiji Ozawa conducting, and this spring she makes her Zurich debut in a new production of *Die Walküre* conducted by Ralf Weikert. Important debuts with orchestra have included her American debut in Beethoven's Ninth Symphony with the Los Angeles Philharmonic under André Previn, her French debut, also in Beethoven's Ninth, with Daniel Barenboim and the Orchestre de Paris, and her Eastern Bloc debut with the Warsaw Philharmonic, in Beethoven's Ninth and the Penderecki *Dies Irae*.

A native of Ohio, Nadine Secunde received degrees in music from the Oberlin Conservatory and the Indiana University School of Music, where she was a student of Margaret Harshaw. A Fulbright Scholarship and subsequent study in Germany led to her engagement as a principal soprano at the Hessisches Staatstheater in Wiesbaden, where she still lives.

Christa Ludwig



Mezzo-soprano Christa Ludwig is acclaimed for her appearances in opera and as a Lieder singer of the highest rank. She appears regularly with the Vienna Philharmonic and Leonard Bernstein, she has performed with the Berlin Philharmonic, the Chicago Symphony, the Boston Symphony Orchestra (at Tanglewood in 1970, in Mahler's Second Symphony under Leonard Bernstein), the Philadelphia Orchestra, and the Los Angeles Philharmonic, and she is a frequent guest at the world's great festivals. The 1986-87 season brought Ms. Ludwig back to the United States for four performances of Mahler's Second Symphony with

Leonard Bernstein and the New York Philharmonic and for a sold-out recital at Avery Fisher Hall with James Levine. This year she returns to the United States for Mahler's Third Symphony with Mr. Bernstein and the New York Philharmonic, and for appearances as Klytemnestra in Strauss's *Elektra* with Seiji Ozawa and the Boston Symphony Orchestra in Boston and New York.

Ms. Ludwig made her operatic debut at nineteen as Prince Orlovsky in *Die Fledermaus* at the Frankfurt Opera. In 1955, after appearances in a number of major European houses, she joined the Vienna Staatsoper, where she was awarded the title "Kammersängerin" by the Austrian government in 1963. She has also appeared at the Bayreuth Festival. In 1969, to mark the hundredth anniversary of the completion of the Vienna State Opera House, Ms. Ludwig was a soloist in Beethoven's *Missa Solemnis* under Leonard Bernstein. To help celebrate Mr. Bernstein's sixtieth birthday in 1978, she sang with the National Symphony Orchestra in a gala program telecast by satellite throughout the world, and in a Brahms Lieder recital shown nationally on PBS's "Great Performances" series, with Mr. Bernstein at the piano. Since her Metropolitan Opera debut as Cherubino in *Le nozze di Figaro*, she has appeared there as Klytemnestra in *Elektra* (a role she sang under Seiji Ozawa in Paris last February), Kundry in *Parsifal*, Dido in *Les Troyens*, the Marschallin in *Der Rosenkavalier* (a role she has also sung with Lyric Opera of Chicago), Charlotte in Massenet's *Werther*, the Dyer's Wife in *Die Frau ohne Schatten*, Brangäne in *Tristan und Isolde*, Ortrud in *Lohengrin*, and Fricka in *Die Walküre*. Ms. Ludwig's discography includes a large number of her operatic roles, Lieder, and numerous works for voice and orchestra, on such labels as EMI/Angel, CBS, Deutsche Grammophon, London/Decca, and RCA.

James King



Tenor James King has been acclaimed in the world's leading opera houses and is regarded as one of America's foremost heldentenors. His repertoire includes music ranging from Monteverdi to Benjamin Britten, and he has been recognized particularly for his portrayals of Siegmund in *Die Walküre*, Lohengrin, Parsifal, Bacchus in *Ariadne auf Naxos* (which he sings at the Metropolitan Opera this season), the Emperor in *Die Frau ohne Schatten*, and Florestan in *Fidelio*. He has also been praised for Italian and French roles, including Otello, Canio in *I pagliacci*, Cavaradossi in *Tosca*, and *Don Jose* in *Carmen*. In recent seasons he has added to his repertoire the title role of Cherubini's *Anacreon* (at La Scala), Paul in Korngold's *Die tote Stadt* (at the Deutsche Oper Berlin), Captain Vere in Britten's *Billy Budd* (at San Francisco Opera), and the title role of Pfitzner's *Palestrina* (at Hamburg and Vienna). Recent engagements include a new Covent Garden production of *Fidelio*, *Die Meistersinger* in San Francisco, *Fidelio* in Berlin, *Ariadne* in Vienna, and Monteverdi's *Il ritorno d'Ulisse in patria* at the Florence May Festival and the Salzburg Festival. This season in San Francisco he sings his first Herod in *Salome*, a role he repeats in Vienna and Chicago in the fall of 1988. Also this season he sings Pollux in a new production of Strauss's *Die Liebe der Danae* in Munich, and he is scheduled for Metropolitan Opera performances in 1989 as Captain Vere in *Billy Budd*. A prolific recording artist with more than twenty complete operatic recordings to his credit, as well as many albums devoted to concert repertoire, Mr. King has appeared in many opera films and live telecasts. His appearances with



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orchestra have included such works as Beethoven's Ninth Symphony, the Verdi *Requiem*, and Mahler's *Das Lied von der Erde*.

Born in Dodge City, Kansas, James King was a student of baritone Martial Singher. He made his operatic debut as Cavaradossi in *Tosca* in Cincinnati and then joined the Deutsche Oper Berlin in 1962, making his debut there as Riccardo in *Un ballo in maschera*. All of his major international debuts, including Vienna, the Royal Opera, Salzburg, Bayreuth, and the Metropolitan, followed in rapid succession. He has enjoyed long associations with the major European festivals, he has returned virtually every season to the Vienna Staatsoper, and he has been honored with the title of "Kammersänger" in Vienna and Munich. Mr. King's only previous Boston Symphony Orchestra appearance was as Tristan in April 1972, in concert performances of *Tristan und Isolde*, Act II, under William Steinberg.

Brian Matthews



Born in Los Angeles, where his studies included biochemistry at UCLA and viola at the California Institute of the Arts, bass Brian Matthews was encouraged to pursue music at Juilliard, where he studied under Oren Brown and received his bachelor's and master's degrees in music. A student of Mrs. Marion Cooper, whom he credits as his lifelong voice teacher, he has won the Loren L. Zachary Award, the McLawton Award, the Elaine Johnstone Award, and the Herbert Weinstock Memorial Award. Mr. Brown performed with Los Angeles Valley Opera in the Robert Charles production of *Alice in Wonderland*, and he was

later seen in Wolf Trap productions of Prokofiev's *War and Peace* and Donizetti's *Daughter of the Regiment* under Sarah Caldwell. Mr. Matthews has appeared in numerous American Opera Center productions, most recently as The Catcher in William Schuman's *Casey at the Bat*, Leporello in *Don Giovanni*, and Superintendent Budd in *Albert Herring*. With New York Grand Opera under Vincent La Selva he has performed as Zuniga in *Carmen* and as Giovanni in Verdi's *Il corsaro*. In England he has performed Collatinus in *The Rape of Lucretia* and Arkel in *Pelléas et Mélisande*.

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under Steuart Bedford; performances in South America have included Sarastro in *The Magic Flute*, Leporello in *Don Giovanni*, and Colline in *La bohème*. Mr. Matthews has appeared as soloist with orchestra in the Verdi *Requiem*, the Mozart *Requiem*, the Fauré *Requiem*, and Schubert's Mass in G; he has been invited to sing the role of the Pater Profundis in Schumann's *Scenes from Goethe's "Faust"* in Barcelona, Spain. Mr. Matthews made his Boston Symphony Orchestra debut last April as the First Apprentice in performances of Alban Berg's *Wozzeck* under the direction of Seiji Ozawa.

Herbert Perry



Bass-baritone Herbert Perry made his professional debut with the Arizona Opera Company in *Tosca* and later sang the world premiere of Edward Garza's *Saga of the Hidden Sun* with the Tucson Theater of the Performing Arts. During the summer of 1980, while under full scholarship at the Chautauqua Festival, he performed in the Mozart *Requiem* and appeared as guest soloist with the Festival Orchestra. A recipient of several NATS awards, he also won the National Sigma Alpha Iota Concerto Competition that same summer, resulting in a solo engagement with the Chautauqua Symphony Orchestra. For three seasons, Mr.

Perry participated in the Houston Grand Opera Studio for young artists, making his debut with the company during the 1981-82 season as the Friar in *Don Carlo* and later singing in *Rigoletto*, *Peter Grimes*, *Tosca*, and *Simon Boccanegra*. He has toured the United States as Figaro in the Texas Opera Theatre production of *Le nozze di Figaro* and in 1983 was the only male artist chosen as a finalist in the Metropolitan

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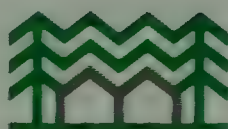
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Opera National Auditions. Mr. Perry's 1983-84 season brought debuts with the Opera Theatre of St. Louis and at the Aspen Festival. Among other engagements, recent seasons have brought his Opera Omaha debut as Angelotti in *Tosca*, his appearance as Balthazar in a nationwide telecast of excerpts from *Amahl and the Night Visitors* as part of the 1984 Kennedy Center Honors, his debut with the Los Angeles Philharmonic under Christopher Hogwood, a Minnesota Orchestra Summerfest appearance under Leonard Slatkin, and his debut at the Spoleto Festival in Charleston, South Carolina. In addition to his Boston Symphony Orchestra debut in *Elektra*, the current season brings his New York City Opera debut as Timur in *Turandot*, an appearance as Don Fernando in Boston Concert Opera's *Fidelio*, and performances as Mozart's Figaro with Sarasota Opera.

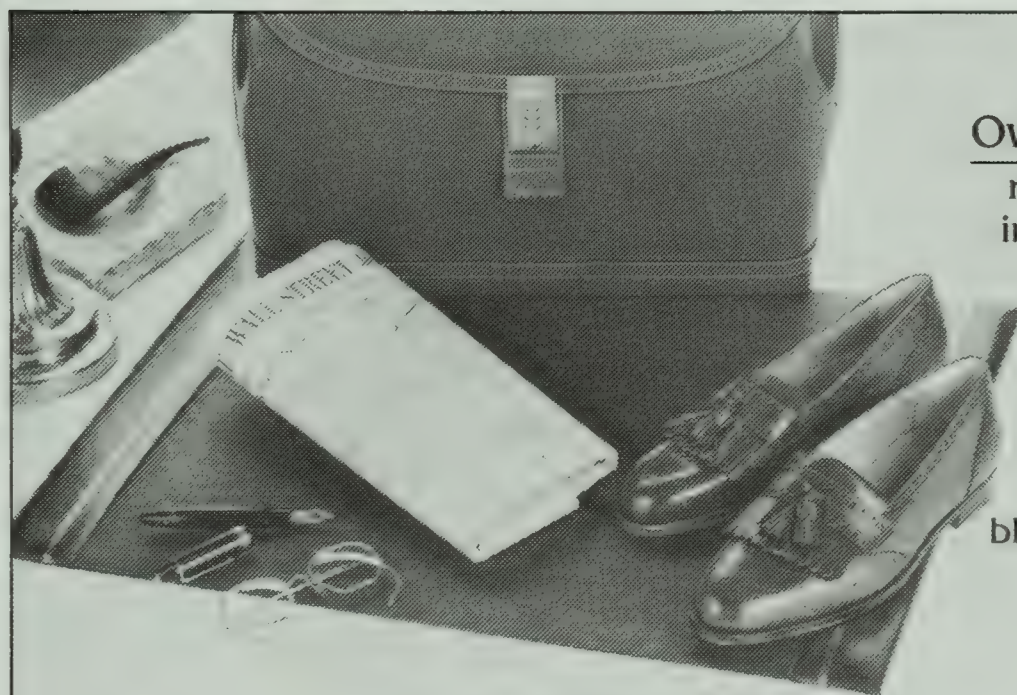
Emily Rawlins



A native of Ohio, soprano Emily Rawlins studied at Indiana University in Bloomington and at the Curtis Institute in Philadelphia. She was a national finalist in the Metropolitan Opera Auditions in 1972 and that year was awarded a Fulbright-Hays Grant to study in Vienna. In 1973 she made her professional debut as Cherubino in Mozart's *Le nozze di Figaro* at the State Theater of Basel, where she remained a member of the company until 1977. That year she became a member of the Deutsche Oper-am-Rhein in Düsseldorf, where she made her debut as Nedda in *I pagliacci*, and where she expanded her repertoire to include twentieth-century works by Henze, Reimann, Janáček, Berg, and Kelterborn. In 1981 she created the role of Sophie in Cerha's *Baal* with Theo Adam at the

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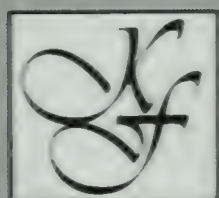
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Salzburg Festival. Her European opera appearances have also included Vienna, the Teatro São Carlo in Lisbon, Mannheim, Bonn, Geneva, Lucerne, and Cologne. Ms. Rawlins's San Francisco Opera appearances have included Nedda in *I pagliacci* and Cordelia in the American premiere of Reimann's *Lear*. 1983 brought her debut with Houston Grand Opera as Giulietta in *The Tales of Hoffmann* and appearances in the title role of Iain Hamilton's *Anna Karenina* in its American premiere with the Los Angeles Opera Theater, for which she received international acclaim. In addition to her work in opera, Ms. Rawlins has appeared with symphony orchestras throughout the world, including the Vienna Philharmonic, Austrian Radio Orchestra, Munich Philharmonic, the Orchestre de la Suisse Romande, and the Basel Symphony. In 1985 she returned to the Vienna Staatsoper for Cerha's *Baal*. In 1986, making her Belgian Opera debut, she was acclaimed as Olga in the world premiere of Laporte's *Das Schloss*, a production videotaped for European television. Ms. Rawlins is making her Boston Symphony Orchestra debut in this season's performances of *Elektra*.



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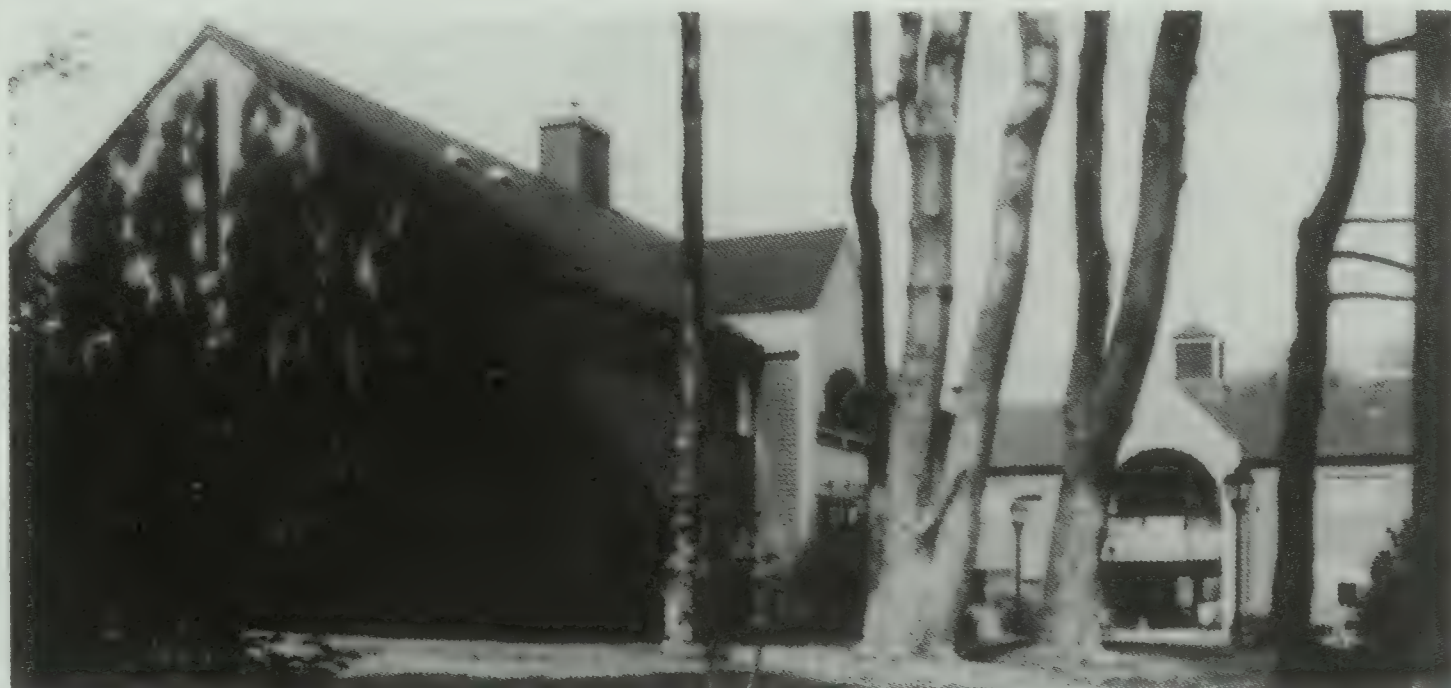
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Dominique Labelle



Sponsored by the Canada Council and by Boston University on a Dean's Scholarship, soprano Dominique Labelle is currently studying with Phyllis Curtin. Ms. Labelle is a graduate of McGill University, where she received the Pauline Donalda Scholarship for three consecutive years. She studied this past summer at the Tanglewood Music Center, where she worked with such artists as Gilbert Kalish and John Oliver. A participant in the Boston University Opera Program, Ms. Labelle recently performed the leading role in the opera *Transformations* by Conrad Susa. She is making her Boston Symphony Orchestra debut in this season's performances of *Elektra*.



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Joan Khara



Mezzo-soprano Joan Khara made her New York and Metropolitan Opera debuts simultaneously earlier this season in the Metropolitan Opera's production of Wagner's *Die Walküre* under the direction of James Levine. Ms. Khara has been hailed for her operatic, concert, and recital appearances, in a wide variety of repertoire ranging from the Baroque to the contemporary. Recent appearances have included Verdi's *Requiem*, the role of Erda in *Das Rheingold*, and the role of Amneris in San Francisco area performances of *Aida*, with members of the San Francisco Opera. She has also performed in the Bach Passions, Mozart's Masses and *Requiem*, the Brahms *Alto Rhapsody*, and several Mahler symphonies and song cycles. Ms. Khara is actively pursuing a recital career and has given solo concerts in Sydney, Honolulu, and San Francisco, where she has performed on such prestigious concert series as The Century Club and Old First Concerts. A native of San Francisco, she has been the recipient of full scholarships to the Juilliard School and to the Conservatoire Fontainebleu in France. Ms. Khara has studied privately with Régine Crespin and James Schwabacher. She is making her Boston Symphony Orchestra debut in this season's performances of *Elektra*.

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Wendy Hillhouse



Mezzo-soprano Wendy Hillhouse recently made her international debut at the Teatro Liceo in Barcelona as Lucio Cinna in Mozart's *Lucio Silla*. She appeared at the Metropolitan Opera last season as Grimgerde in the new production of *Die Walküre* (a role she repeats this year) and as Henrietta in *I puritani*, after joining the Met roster in 1986 as Micah in Handel's *Samson*. Other recent career highlights have included the role of Phèdre in Rameau's *Hippolyte et Aricie* with San Francisco Concert Opera, *Carmen* with Dallas Lyric Opera, Dorabella in *Così fan tutte* with the Opera Company of Philadelphia, and *Le Comte Ory* with

Opera de Nice. In addition to other operatic engagements in San Francisco, Philadelphia, Cincinnati, Columbus, and Sacramento, and with Pennsylvania Opera Theatre, Ms. Hillhouse has performed with the symphony orchestras of Pittsburgh, Sacramento, San Jose, Oakland, and Lansing. Other noteworthy concert appearances have included the Festival of Masses in San Francisco with Robert Shaw and the Chamber Music West Festival. Ms. Hillhouse was the first-place winner of the Artists Award of the National Association of Teachers of Singing in 1985 and has appeared in recital throughout the United States. She was named Laureate in Voice at France's Academie Maurice Ravel in 1985, and she has won first prizes in numerous vocal competitions, including the Eleanor Steber Competition, the Loren L. Zachary Society Competition in Los Angeles, the San Francisco Opera Merola Auditions, and the San Francisco Regional Metropolitan Opera Auditions. A resident of Redwood City, California, Ms. Hillhouse holds degrees from the San Francisco Conservatory of Music and from the University of California at Berkeley. She is making her Boston Symphony Orchestra debut in this season's performances of *Elektra*.

Claudia Catania



Mezzo-soprano Claudia Catania has been a leading singer with the Metropolitan Opera since her debut in 1981; she has been heard there in a variety of roles, including Hansel in *Hansel and Gretel*, Idamante in *Idomeneo*, Nicklausse in *The Tales of Hoffmann*, and Stephano in *Roméo et Juliette*. Elsewhere Ms. Catania has appeared with the opera companies of Baltimore, Washington, Fort Worth, Philadelphia, Miami, Lake George, Dayton, Toledo, and Santa Fe. Her concert credits include performances with the Denver and Baltimore symphonies, the Cleveland Orchestra, and, most notably, two series of Bach concerts with the New York

Philharmonic, the B minor Mass with Erich Leinsdorf and the *Magnificat* with Rafael Kubelik. Ms. Catania may be heard and seen "Live From the Met" on videocassette as Ascanius in *Les Troyens* and as Adonella in *Francesca da Rimini*. She is also featured on the forthcoming RCA/Ego recording of the *Missa Pacis* by Roland Baumgartner, under the composer's direction, for which she received the Medal of Honor from her native city of Philadelphia. Claudia Catania is an alumna of Temple University and the Curtis Institute of Music, and she has been the

recipient of two study grants from the National Institute of Music Theater. She is making her Boston Symphony Orchestra debut with this season's performances of *Elektra*.

Loretta Di Franco



Soprano Loretta Di Franco won first prize in the Metropolitan Opera National Auditions, as well as several other awards and scholarships. As a result, she became the first person in the history of the Met to rise from the chorus to solo artist status. Her roles at the Met have included Lauretta in *Gianni Schicchi*, Musetta and Mimi in *La bohème*, Zerlina in *Don Giovanni*, Susanna in *Le nozze di Figaro*, Papagena in *The Magic Flute*, Lisa in *La sonnambula*, Helen in *Mourning Becomes Elektra*, and Berta in *The Barber of Seville*. A native of New York City, Ms. Di Franco is a graduate of Erasmus Hall High School and studied at

Hunter College and at Juilliard before joining the Met chorus. She has performed with opera companies and at music festivals throughout the world and has appeared at the Théâtre de L'Odeon in Paris, the Chautauqua Opera, Mobile Opera, the Ravinia Festival, the Newport Music Festival, and with the Miami Beach Symphony Orchestra, among others. Her Met debut was as Chloe in Tchaikovsky's *Pique Dame*, and she was invited by the late Karl Böhm to sing in *Die Frau ohne Schatten* at the



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Salzburg Festival. Recent Met seasons have seen Ms. Di Franco in new productions of *Manon*, *Le nozze di Figaro*, *Die Walküre*, and *Francesca da Rimini*. The 1986-87 season marked her twenty-fifth anniversary with the company. Ms. Di Franco is also a judge for the Metropolitan Opera National Council Auditions and serves as an adviser to many young artists beginning their careers. She is making her Boston Symphony Orchestra debut in this season's performances of *Elektra*.

Brad Cresswell



Originally from Moline, Illinois, tenor Brad Cresswell began his singing career with the Moline Boy's Choir when he was eight, singing and touring with that group throughout the United States, Canada, and Mexico. He continued studying and performing both vocal and instrumental music throughout his school years and received his bachelor of music degree in 1985 from Simpson College in Indianola, Iowa. While at Simpson College, he was an apprentice for the Des Moines Metro Opera Company for two summers, and he was seen as the Messenger in the Des Moines production of *Aida* broadcast on public television in

1984. After leaving Simpson College, Mr. Cresswell attended the St. Louis Conservatory of Music, where he became a student of Edward Zambara. He sang in the Opera Theatre of St. Louis Chorus for two years. Also an active composer, he wrote the music for and directed a production of *The Day of Pentecost* last May at the Webster Groves Church of St. Louis, where he was a regular soloist. A Vocal Fellow at the Tanglewood Music Center this past summer, Mr. Cresswell entered the graduate department of the New England Conservatory of Music this fall, continuing his studies with Edward Zambara there. He is also a member of the Opera Theatre of the New England and Boston Conservatories, continuing to appear, as he has throughout his musical education, in operatic scenes and full opera productions. Since his arrival in Boston, Mr. Cresswell has been tenor soloist in MIT Choral Society performances of Haydn's *Lord Nelson* Mass and *Salve Regina*, and he will be tenor soloist in Haydn's *Creation* with the John Oliver Chorale this coming February. Mr. Cresswell is making his Boston Symphony Orchestra debut in this season's performances of *Elektra*.

Tanglewood Festival Chorus

John Oliver, Conductor



Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere last April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Mahler's Symphony No. 2, *Resurrection*, with Mr. Ozawa and the orchestra, with soloists Kiri Te Kanawa and Marilyn Horne, for future release also on Philips. Earlier this season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Ingrid Bartinique
Phyllis Benjamin
Michele M. Bergonzi
Christine D. Correllos
Mary A.V. Crimmins
Sara Dorfman
Christine P. Duquette
Lisa Heisterkamp
Alice Honner-White
Christine Jaronski
Nina Giselle Keidann
Holly MacEwen Krafka
Sarah Jane Liberman
Mary Jo Licero
H. Diane Norris
Fumiko Ohara
Lisa Saunier
Pamela Schweppe
Joan Pernice Sherman
Tiffany Smith
Wendy Lee Tedmon
Tricia Wells
Chinny Yue

Mezzo-sopranos

Maisy Bennett
Sharon Carter
Ethel Crawford
Catherine Diamond

Mary F. Ellis
Evelyn M. Eshleman-Kern
Paula Folkman
Dorrie Freedman
Irene Gilbride
Donna Hewitt-Didham
Eve Kornhauser
Dorothy W. Love
Amanda Maffei
April Merriam
Ellen D. Rothberg
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Julie Steinhilber
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Marguerite Weidknecht
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F. Brian McConville
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Darin S. Anquoe
Mel Conway
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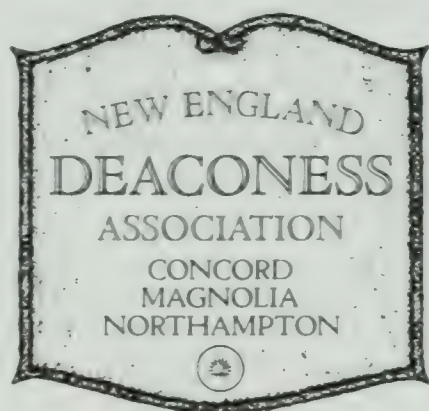
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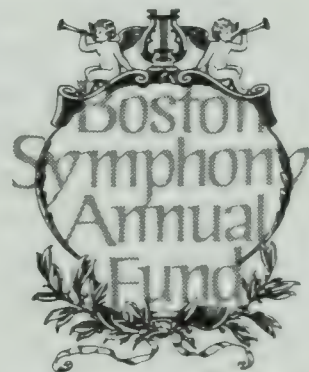
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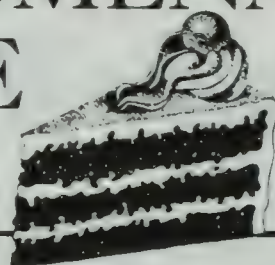
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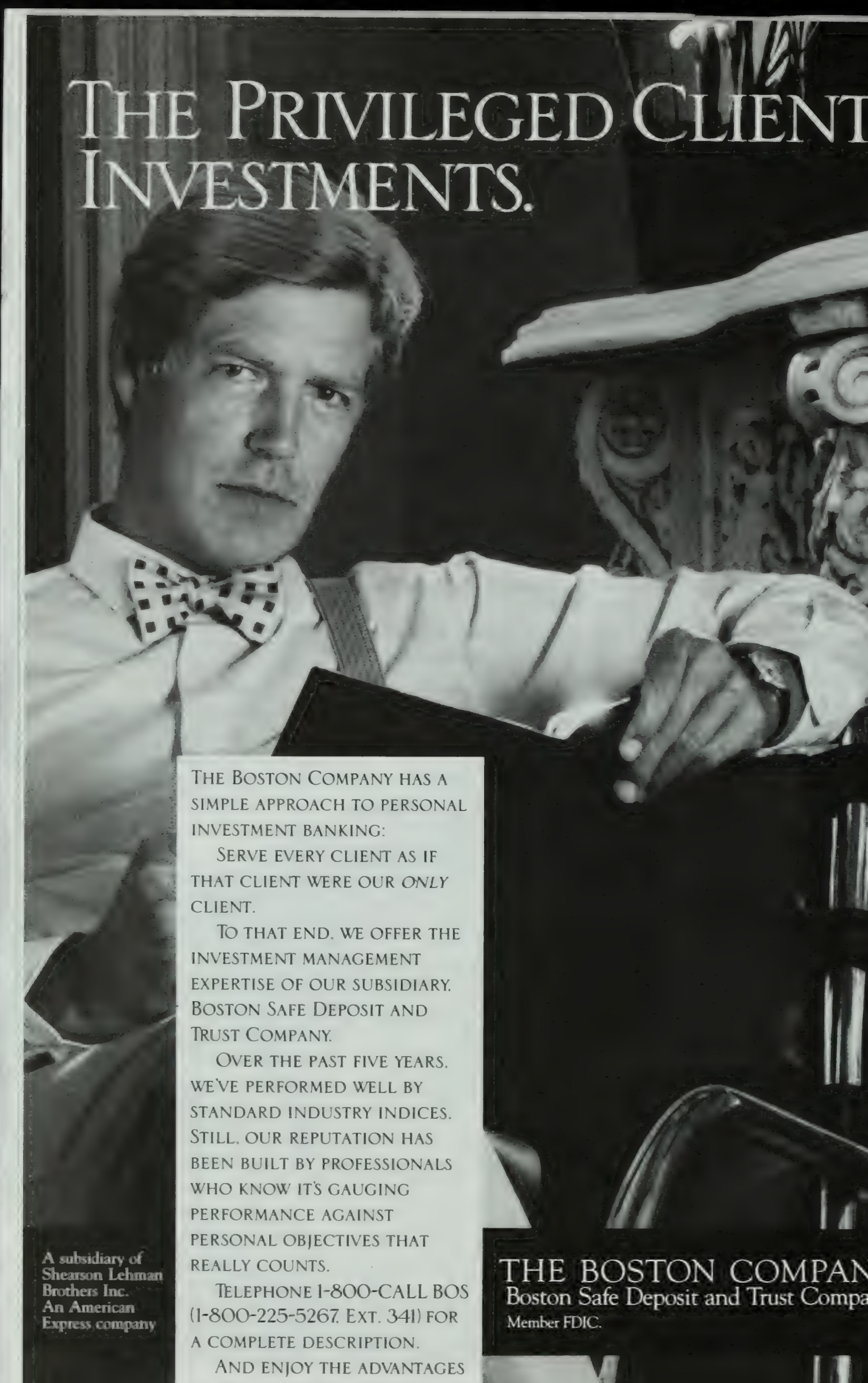
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Wednesday, January 6 at 7:30

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Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.

Thursday 'D'—January 7, 8-9:55

Friday 'B'—January 8, 2-3:55

Saturday 'B'—January 9, 8-9:55

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KURT SANDERLING conducting

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BRUCKNER Symphony No. 3

Thursday 'B'—January 14, 8-9:55

Friday 'A'—January 15, 2-3:55

Saturday 'A'—January 16, 8-9:55

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KURT SANDERLING conducting

MITSUKO UCHIDA, piano

MOZART Piano Concerto No. 22

in E-flat, K.482

SHOSTAKOVICH Symphony No. 15

Wednesday, January 20 at 7:30

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Thursday 'A'—January 21, 8-10:05

Friday 'A'—January 22, 2-4:05

Saturday 'B'—January 23, 8-10:05

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ESA-PEKKA SALONEN conducting

DUKAS *La Péri* (complete)

HAYDN Symphony No. 78

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Thursday 'C'—January 28, 8-9:50

Friday 'B'—January 29, 2-3:50

Saturday 'A'—January 30, 8-9:50

ESA-PEKKA SALONEN conducting

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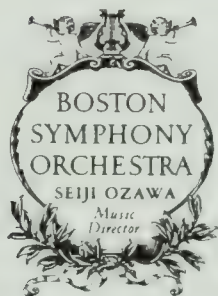
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Richard Strauss

ELEKTRA

Opus 58

Tragedy in one act
by Hugo von Hofmannsthal



BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa conducting

December 9 and 12, 1987, at Symphony Hall, Boston
December 18, 1987, at Carnegie Hall, New York

German/English libretto
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NOTE: Bracketed asterisks [***] indicate passages cut at these performances.

ELEKTRA

The inner courtyard of the palace of Mycenae. Serving-maids are drawing water from the well, supervised by women overseers.

FIRST MAID
Wo bleibt Elektra?

SECOND MAID
Ist doch ihre Stunde,
die Stunde, wo sie um den Vater heult,
dass alle Wände schallen.

(Elektra comes running out of the palace vestibule. As all the maids turn round to look at her, she springs back like a beast into its lair.)

FIRST MAID
Habt ihr gesehn, wie sie uns ansah?

SECOND MAID
Giftig,
wie eine wilde Katze.

THIRD MAID
Neulich lag sie da
und stöhnte . . .

FIRST MAID
Immer wenn die Sonne tief steht,
liegt sie und stöhnt.

THIRD MAID
. . . Da gingen wir zu zweit
und kamen ihr zu nah . . .

FIRST MAID
Sie hält's nicht aus,
wenn man sie ansieht.

THIRD MAID
. . . Ja, wir kamen ihr
zu nah. Da pfauchte sie wie eine Katze
uns an. "Fort, Fliegen!" schrie sie, "fort!"

FOURTH MAID
"Schmeissfliegen, fort!"

THIRD MAID
"Sitzt nicht auf meinen Wunden!"
und schlug nach uns mit einem Strohwisch.

FOURTH MAID
"Schmeissfliegen, fort!"

THIRD MAID
"Ihr sollt das Süsse nicht
abweiden von der Qual. Ihr sollt nicht
schmatzen
nach meiner Krämpfe Schaum."

FOURTH MAID
"Geht ab, verkriecht euch,"
schrie sie uns nach. "Esst Fettes und esst
Süsses
und geht zu Bett mit euren Männern," schrie
sie,
und die . . .

THIRD MAID
ich war nicht faul —

FOURTH MAID
. . . die gab ihr Antwort!

THIRD MAID
"Ja, wenn du hungrig bist", gab ich zur
Antwort,
"so isst du auch," da sprang sie auf und schoss
grässliche Blicke, reckte ihre Finger
wie Krallen gegen uns und schrie: "Ich füttere
mir einen Geier auf um Leib."

SECOND MAID
Und du?

FIRST MAID
Where is Elektra?

SECOND MAID
It's her hour,
the time when she bewails her father
so that all the walls re-echo.

FIRST MAID
Did you see how she looked at us?

SECOND MAID
Spitefully,
like a wild cat.

THIRD MAID
The other day she lay there
groaning . . .

FIRST MAID
Always when the sun goes down
she lies there and groans.

THIRD MAID
. . . Then the two of us went
too close to her . . .

FIRST MAID
She can't bear
anyone to look at her.

THIRD MAID
. . . Yes, we came too close
to her. Then she spat at us like a cat.
"Get away, you flies!" she screamed, "away!"

FOURTH MAID
"Get away, you blow-flies!"

THIRD MAID
"Don't settle on my wounds!"
And she struck at us with a wisp of straw.

FOURTH MAID
"Blow-flies, get away!"

THIRD MAID
"You should not suck sweetness
from suffering. You should not smack your
lips
over my convulsions."

FOURTH MAID
"Go away, hide yourselves,"
she screamed after us. "Eat fat and eat sweets
and go to bed with your men," she screamed,
and this girl . . .

THIRD MAID
I wasn't slow —

FOURTH MAID
. . . she gave her her answer!

THIRD MAID
"Yes, when you're hungry," I said to her,
"you eat, too." Then she sprang up and gave us
a horrible look, and stretched out her fingers
like claws at us and shrieked: "I am breeding
a vulture in my body."

SECOND MAID
And you?

THIRD MAID
"Drum hockst du immerfort," gab ich
zurück, "wo Aasgeruch dich hält, und scharrst
nach einer alten Leiche!"

SECOND MAID
Und was sagte
sie da?

THIRD MAID
Sie heulte nur und warf sich
in ihren Winkel.

FIRST MAID
Dass die Königin
solch einen Dämon frei in Haus und Hof
sein Wesen treiben lässt.

SECOND MAID
Das eigne Kind!

FIRST MAID
Wär sie mein Kind, ich hielte, ich —
bei Gott! —
sie unter Schloss und Riegel.

FOURTH MAID
Sind sie dir
nicht hart genug mit ihr? Setzt man nicht
den Napf mit Essen zu den Hunden?
Hast du
den Herrn nie sie schlagen sehn?

FIFTH MAID
Ich will
vor ihr mich niederwerfen und die Füße
ihr küssen. Ist sie nicht ein Königskind
und duldet solche Schmach? Ich will die Füße
ihr salben und mit meinem Haar sie trocknen.

OVERSEER
Hinein mit dir!

FIFTH MAID
Es gibt nichts auf der Welt,
das königlicher ist als sie. Sie liegt
im Lumpen auf der Schwelle, aber niemand,
niemand ist hier im Haus, der ihren Blick
aushält!

OVERSEER
(pushing her through the door:)
Hinein!

FIFTH MAID
Ihr alle seid nicht wert
die Luft zu atmen, die sie atmet! O,
könnt' ich euch alle, euch, erhängt am Halse,
in einer Scheuer Dunkel hängen sehn
um dessenwillen, was ihr an Elektra
getan!

OVERSEER
(slamming the door:)
Hört ihr das? wir, an Elektra,
die ihren Napf von unserm Tische stiess,
als man mit uns sie essen hiess, die ausspie
vors uns und Hündinnen uns nannte.

FIRST MAID
Was?
Sie sagte: "Keinen Hund kann man erniedern,
wozu man uns hat abgerichtet: dass wir
mit Wasser und mit immer frischem Wasser
das ewige Blut des Mordes von der Diele
abspülen —"

THIRD MAID
"Und die Schmach," so sagte sie,
"die Schmach, die sich bei Tag und Nacht
erneut,
in Winkel fegen . . ."

FIRST MAID
"Unser Leib," so schreit sie,
"starrt von dem Unrat, dem wir dienstbar sind!"

THIRD MAID
"That's why you're for ever crouching,"
I said to her, "where the smell of carrion attracts
you,
and scratching after an old corpse!"

SECOND MAID
And what did she
say to that?

THIRD MAID
She only set up a howl and threw herself
into her corner.

FIRST MAID
Fancy the queen
allowing such a devil to hang about free
in the house and the yard!

SECOND MAID
Her own child!

FIRST MAID
If she were my child,
by heaven,
I'd keep her under lock and key!

FOURTH MAID
Don't they treat
her harshly enough for you? Don't they put
her food-bowl down with the dogs?
Haven't you
seen the master strike her?

FIFTH MAID
I want
to throw myself down before her and kiss
her feet. Is she not a king's daughter,
and she suffers such shame? I want to anoint
her feet and dry them with my hair.

OVERSEER
Get inside!

FIFTH MAID
There is nothing in the world
more regal than she is. She lies
in rags on the doorstep, but there is nobody,
nobody in the house, who can look her
in the face!

OVERSEER
Inside!

FIFTH MAID
Not one of you is worthy
to breathe the air she breathes! Oh,
if I could see the lot of you hanging
by the neck in a dark shed,
on account of what you've done
to Electra!

OVERSEER
Do you hear that? What we've done to Electra,
who pushed her dish off our table
when they told her to eat with us, and spat
on the ground and called us bitches.

FIRST MAID
What?
She said: "No dog can be degraded to the degree
to which they have lowered us: to wash
the eternal blood of the murder off the
floor with water, again and again
with fresh water —"

THIRD MAID
"And to sweep the shame," she said,
"the shame that is renewed daily,
to sweep it into the corner . . ."

FIRST MAID
"Our bodies," she screamed,
"are begrimed with the filth that enslaves us!"

(The maids begin to carry the water-pots into the house.)

OVERSEER

Und wenn sie uns mit unsern Kindern sieht,
so schreit sie: "Nichts kann so verflucht sein,
nichts,
als Kinder, die wir hündisch auf der Treppe
im Blute glitschernd, hier in diesem Hause
empfangen und geboren haben." Sagt sie
das oder nicht?

FOUR MAIDS

Ja! ja!

OVERSEER

(as they all go into the house:)

Sagt sie das oder nicht?

FOUR MAIDS

Ja! ja!

FIFTH MAID

Sie schlagen mich!

ELECTRA

(re-entering the courtyard:)

Allein! Weh, ganz allein. Der Vater fort,
hinabgescheucht in seine kalten Klüfte . . .
Agamemnon! Agamemnon!
Wo bist du, Vater? hast du nicht die Kraft,
dein Angesicht herauf zu mir zu schleppen?
Es ist die Stunde, unsre Stunde ist's,
die Stunde, wo sie dich geschlachtet haben,
dein Weib und der mit ihr in einem Bette,
in deinem königlichen Bette schläft.
Sie schlugen dich im Bade tot, dein Blut
rann über deine Augen, und das Bad
dampfte von deinem Blut. Da nahm er dich,
der Feige, bei den Schultern, zerrte dich
hinaus aus dem Gemach, den Kopf voraus,
die Beine schleifend hinterher; dein Auge,
das starre, öffne, sah herein ins Haus.
So kommst du wieder, setzest Fuss vor Fuss,
und stehst auf einmal da, die beiden Augen
weit offen, und ein königlicher Reif
von Purpur ist um deine Stirn, der speist sich
aus des Hauptes offner Wunde.
Agamemnon! Vater!
Ich will dich sehn, lass mich heute nicht allein!
Nur so wie gestern, wie ein Schatten dort

im Mauerwinkel zeig dich deinem Kind!
Vater! Agamemnon! dein Tag wird kommen.
Von den Sternen
stürzt alle Zeit herab, so wird das Blut
aus hundert Kehlen stürzen auf dein Grab!
So wie aus umgeworfnen Krügen wird's
aus den gebundenen Mördern fließen,
und in einem Schwall, in einem
geschwollenen Bach wird ihres Lebens Leben
aus ihnen stürzen.
Und wir schlachten dir
die Rosse, die im Hause sind, wir treiben
sie vor dem Grab zusammen, und sie ahnen
den Tod and wiehern in die Todesluft
und sterben. Und wir schlachten dir die Hunde,
die dir die Füße leckten,
die mit dir gejagt, denen du
die Bissen hinwarfst, darum muss ihr Blut
hinab, um dir zu Dienst zu sein, und wir, wir,
dein Blut, dein Sohn Orest und deine Töchter,

wir drei, wenn alles dies vollbracht und
Purpurgezelte aufgerichtet sind vom Dunst
des Blutes, den die Sonne nach sich zieht,
dann tanzen wir, dein Blut, rings um dein
Grab:

und über Leichen hin werd' ich das Knie
hochheben Schritt für Schritt, und die mich
werden
so tanzen sehn, ja, die meinen Schatten

OVERSEER

*And when she sees us with our children,
she shrieks: "Nothing can be so accursed
as the children that we have shamelessly
conceived and borne in this house, where
the stairway is slippery with blood." Does she
say this or not?*

FOUR MAIDS

Yes! Yes!

OVERSEER

Does she say this or not?

FOUR MAIDS

Yes! Yes!

FIFTH MAID

They're beating me!

ELECTRA

*Alone! Alas, all alone! Father is gone,
shovelled away into his cold grave . . .
Agamemnon! Agamemnon!
Where are you, father? Have you not the strength
to drag yourself up into my sight?
It is the hour, it is our hour,
the hour in which they slew you —
your wife and he who sleeps with her
in one bed, in your royal bed.
They slaughtered you in your bath, your blood
ran over your eyes, and the bath
steamed with your blood. Then the coward
took you by your shoulders, dragged you
out of the room, head first,
your legs trailing behind; your eyes,
wide-open, staring, looked back into the house.
So will you come again, set foot before foot,
and stand there all at once, with both eyes
wide open, and a kingly circlet
of purple round your brow, fed from
the open wounds in your head.
Agamemnon! Father!
I want to see you, don't leave me alone today!
If only as you did yesterday, show yourself to
your child
like a shadow in the angle of the wall!
Father! Agamemnon! Your day will come.
As from the stars
all time pours down, so will the blood
from a hundred throats gush on to your grave!
As from overturned pitchers it will flow
out of the fettered murderers,
and in a surging wave, in a swollen
stream their life-blood will
pour out of them.
And in your honour we will slaughter
the horses from your stables, we will drive
them to the grave, and they will scent
death and whinny in the air of death
and die. And we will slaughter your hounds,
that licked your feet,
that hunted with you, to whom
you threw tit-bits; they must die
in order to serve you, and we, we,
your flesh and blood, your son Orestes and your
daughters,
we three, when all this has been performed,
and when the fumes of the blood, drawn up
by the sun, hang in the air like purple pavilions,
then we, your blood, will dance around your
grave:
and over the bodies, step by step,
I will raise my knees high, and they who
see me
dancing thus, even if from afar*

—Please turn the page quietly.—

von weitem nur so werden tanzen sehn,
die werden sagen: einem grossen König
wird hier ein grosses Prunkfest angestellt
von seinem Fleisch und Blut, und glücklich ist
wer Kinder hat, die um sein hohes Grab
so königliche Siegestänze tanzen!
Agamemnon! Agamemnon!

CHRYSOthemis

(*appearing in the palace doorway:*)

Elektra!

ELECTRA

(*as if waking from a dream:*)

Ah, das Gesicht!

CHRYSOthemis

Ist mein Gesicht dir so verhasst?

ELECTRA

Was willst du? Rede, sprich, ergiesse dich,
dann geh und lass mich!

(*Chrysothemis raises her hands in a defensive gesture.*)

Was hebst du die Hände?
So hob der Vater seine beiden Hände,
da fuhr das Beil hinab und spaltete
sein Fleisch. Was willst du? Tochter meiner
Mutter, Tochter Klytämnestras?

CHRYSOthemis

Sie haben etwas Fürchterliches vor.

ELECTRA

Die beiden Weiber?

CHRYSOthemis

Wer?

ELECTRA

Nun, meine Mutter
und jenes andre Weib, die Memme, ei,
Aegisth, der tapfre Meuchelmörder, er,
der Heldentaten nur im Bett vollführt.
Was haben sie denn vor?

CHRYSOthemis

Sie werfen dich
in einen Turm, wo du von Sonn' und Mond
das Licht nicht sehen wirst.

(*Electra laughs.*)

Sie tun's, ich weiss es,
ich hab's gehört.

ELECTRA

Wie hast denn du
es hören können?

CHRYSOthemis

An der Tür, Elektra.

ELECTRA

Mach keine Türen auf in diesem Haus!
Gepresster Atem, pfui! und Röcheln von
Erwürgten,
nicht's andres gibt's in diesen Mauern!
Mach keine Türen auf! Schleich nicht herum,
sitz an der Tür wie ich und wünsch den Tod
und das Gericht herbei auf sie und ihn.

CHRYSOthemis

Ich kann nicht sitzen und ins Dunkel starren
wie du. Ich hab's wie Feuer in der Brust,
es treibt mich immerfort herum im Haus,
in keiner Kammer leidet's mich, ich muss
von einer Schwelle auf die andre, ach!
treppauf, treppab, mir ist, als rief' es mich,

und komm' ich hin, so stiert ein leeres Zimmer
mich an. Ich habe solche Angst, mir zittern
die Knie bei Tag und Nacht, mir ist die Kehle
wie zugeschnürt, ich kann nicht einmal weinen,
wie Stein ist alles! Schwester, hab Erbarmen!

ELECTRA

Mit wem?

*they see only my shadow dancing,
they will say: for a great king
a magnificent feast has been arranged
by his flesh and blood, and he is a happy man
who has children to dance round his grave
such royal dances of triumph!
Agamemnon! Agamemnon!*

CHRYSOthemis

Electra!

ELECTRA

Ah, that face!

CHRYSOthemis

Is my face so hateful to you?

ELECTRA

*What do you want? Speak, pour out your heart,
then go and leave me!*

*Why do you lift your hands like that?
Thus did our father raise both his hands,
but the axe fell and clove his flesh.
What do you want, daughter of my
mother, daughter of Clytemnestra?*

CHRYSOthemis

They are planning a terrible thing.

ELECTRA

The two women?

CHRYSOthemis

Who?

ELECTRA

*Why, my mother
and that other woman, the coward,
Aegisthus, the brave assassin, he
who performs heroic deeds only in bed.
What are they planning?*

CHRYSOthemis

*They are going to throw you
into a tower, where you will see no more
the light of sun and moon.*

*They will do it, I know they will,
I heard it.*

ELECTRA

*How were you able
to hear it?*

CHRYSOthemis

At the door, Electra.

ELECTRA

*Open no doors in this house!
The strangled breath, ugh! the death-rattle of
murdered people —
there is nothing else to hear within these walls!
Open no doors! Don't wander round;
sit by the door like me, and wish for death
and judgment to fall on her and him.*

CHRYSOthemis

*I cannot sit and stare into the darkness
like you. In my breast there is a burning fire
that sends me wandering round the house.
I cannot endure to stay in one room, I must
go from one doorway to another, oh,
upstairs, downstairs, it is as if something called
me,
and when I go in, an empty room
stares at me. I am so frightened that
my knees shake day and night, my throat
is choked, I cannot even weep, it is as if
everything were stone. Sister, have pity!*

ELECTRA

On whom?

CHRYSOthemis

Du bist es, die mit Eisenklammern
mich an den Boden schmiedet. Wärest nicht du,
sie liessen uns hinaus. Wärest nicht dein Hass,
dein schlafloses unbandiges Gemüt,
vor dem sie zittern, ah, so liessen sie
uns ja heraus aus diesem Kerker, Schwester!
Ich will heraus! Ich will nicht jede Nacht
bis an den Tod hier schlafen! Eh' ich sterbe,
will ich auch leben!
Kinder will ich haben,
bevor mein Leib verwelkt, und wär's ein Bauer,

dem sie mich geben, Kinder will ich ihm
gebären und mit meinem Leib sie wärmen
in kalten Nächten, wenn der Sturm die Hütte
zusammenschüttelt!
Hörst du mich an? Sprich zu mir, Schwester!

ELECTRA

Armes Geschöpf!

CHRYSOthemis

Hab Mitleid mit dir selber und mit mir!
Wem frommt denn solche Qual?
Der Vater, der ist tot. Der Bruder kommt nicht
heim.
Immer sitzen wir auf der Stange
wie angehängte Vögel, wenden links
und rechts den Kopf und niemand kommt,
kein Bruder,
kein Bote von dem Bruder, nicht der Bote
von einem Boten, nichts! Mit Messern
gräbt Tag um Tag in dein und mein Gesicht
sein Mal und draussen geht die Sonne auf
und ab, und Frauen, die ich schlank gekannt
hab',
sind schwer von Segen, mühen sich zum
Brunnen,
heben kaum die Eimer, und auf einmal
sind sie entbunden ihrer Last, kommen
zum Brunnen wieder und aus ihnen selber
quillt süsser Trank und säugend hängt ein Leben
an ihnen, und die Kinder werden gross —
Nein, ich bin
ein Weib und will ein Weiberschicksal.
Viel lieber tot, als leben und nicht leben.

ELECTRA

Was heulst du? Fort! Hinein! Dort ist dein
Platz!
Es geht ein Lärm los.
Stellen sie vielleicht
für dich die Hochzeit an? Ich hör' sie laufen.

Das ganze Haus ist auf. Sie kreissen oder
sie morden. Wenn es an Leichen mangelt,
drauf zu schlafen, müssen sie doch morden!

CHRYSOthemis

Geh fort, verkriech dich! dass sie dich nicht
sieht.
Stell' dich ihr heut' nicht in den Weg: sie schickt
Tod aus jedem Blick. Sie hat geträumt.
Geh fort von hier. Sie kommen durch die
Gänge.
Sie kommen hier vorbei. Sie hat geträumt: sie
hat geträumt.
Ich weiss nicht was, ich hab' es
von den Mägden gehört;
sie sagen, dass sie von Orest geträumt hat,
dass sie geschrien hat aus ihrem Schlaf,
wie einer schreit, den man erwürgt.
Sie kommen schon. Sie treibt die Mägde alle
mit Fackeln vor sich her, sie schleppen Tiere
und Opfermesser. Schwester, wenn sie zittert,
ist sie am schrecklichsten,
geh' ihr nur heut',
nur diese Stunde geh' aus ihrem Weg!

CHRYSOthemis

*It is you, who rivet me to the ground
with iron clamps. Were it not for you,
they would let us go. Were it not for your hatred,
your unsleeping, uncontrollable spirit,
before which they tremble, ah, they would
let us out of this prison, sister!
I want to get out! I will not sleep here
every night until my death! Before I die,
I want to live!
I want to have children
before my body shrivels up, and even if it were a
peasant
to whom they gave me, I would bear him
children and warm them with my body
on cold nights, when storms
shake the hut!
Are you listening? Speak to me, sister!*

ELECTRA

You poor creature!

CHRYSOthemis

*Have pity on yourself and on me!
Who profits from such torment?
Our father is dead. Our brother does not come
back.
We sit for ever like caged birds
on a perch, turning our heads
from left to right, and no one comes — no
brother,
no messenger from the brother, no messenger
from a messenger, nothing! One day after another
engraves its passing with a knife in your
face and mine, and outside the sun rises
and sets, and women whom I have known
slender
are heavy with blessings, drag themselves to the
well,
can hardly lift the buckets, and all at once
they are free of their burden, come again
to the well, and out of them themselves
flows sweet drink, and a living creature clings
to them, sucking, and the children grow big —
No, I am
a woman and I want a woman's lot.
Much better be dead, than be alive and not live.*

ELECTRA

*Why are you crying? Get away! Go in! There is
your place!
There's a noise going on.
Perhaps they're preparing
a wedding for you? I can hear them running
about.
The whole household is up. Either they're giving
birth
or they're killing. When they're short of bodies
to sleep on, they have to do some murdering!*

CHRYSOthemis

*Go away, hide yourself! Don't let her see
you!
Keep out of her way today, her every look
deals death. She has had a dream.
Go away from here. They are coming through
the hall.
They are coming this way. She has had a
dream.
I don't know what it was, I heard
about it from the maids;
they say she dreamed of Orestes,
that she cried out in her sleep
like one who is being murdered.
They're coming now. She's sending all the maids
with torches before her, they're bringing beasts
and sacrificial knives. Sister, when she is
frightened,
then is she most to be feared.
Keep away, just today,
just this hour, keep out of her way!*

ELECTRA

Ich habe eine Lust, mit meiner Mutter
zu reden wie noch nie!

CHRYSOthemis

Ich will's nicht hören!

*(As she runs out through the courtyard gate, there is a confused noise from the palace of trampling
beasts, of whips, of muffled screams. In a window Clytemnestra appears, leaning on her Confidante
and on an ivory staff. An Egyptian slave carries her train. The queen is bedecked with precious stones
and amulets.)*

CLYTEMNESTRA

(pointing her staff at Electra:)

Was willst du? Seht doch, dort! so seht doch
das!

Wie es sich aufbäumt mit geblähtem Hals
und nach mir züngelt! und das lass ich frei
in meinem Hause laufen!
Wenn sie mich mit ihren Blicken töten könnte!
O Götter, warum liegt ihr so auf mir?

Warum verwüstet ihr mich so? warum
muss meine Kraft in mir gelähmt sein? warum
bin ich lebendigen Leibes wie ein wüstes
Gefild und diese Nessel wächst aus mir
heraus, und ich hab' nicht die Kraft zu jäten!
Warum geschieht mir das, ihr ew'gen Götter?

ELECTRA

Die Götter! bist doch selber eine Göttin,
bist, was sie sind!

CLYTEMNESTRA

(to her attendants:)

Habt ihr gehört? habt ihr
verstanden, was sie redet?

THE CONFIDANTE

Dass auch du
vom Stamm der Götter bist.

THE TRAIN-BEARER

Sie meint es tückisch.

CLYTEMNESTRA

Das klingt mir so bekannt. Und nur als hätt'
ich's
vergessen, lang und lang. Sie kennt mich gut.
Doch weiss man nie, was sie im Schilde führt.

(The Confidante and the Train-Bearer whisper together.)

ELECTRA

(going towards Clytemnestra:)

Du bist nicht mehr du selber. Das Gewürm
hängt immerfort um dich! Was sie ins Ohr
dir zischen, trennt dein Denken fort und fort
entzwei, so gehst du hin im Taumel, immer
bist du, als wie im Traum.

CLYTEMNESTRA

Ich will hinunter.
Lasst, lasst, ich will mit ihr reden.

(leaving the window and appearing in the doorway:)

Sie ist heute
nicht widerlich. Sie redet wie ein Arzt.

THE CONFIDANTE

Sie redet
nicht, wie sie's meint.

THE TRAIN-BEARER

Ein jedes Wort ist Falschheit.

CLYTEMNESTRA

Ich will nichts hören! Was aus euch
herauskommt,
ist nur der Atem des Aegisth.
Und wenn ich nachts euch wecke, redet ihr
nicht jede etwas andres? Schreist nicht du,

dass meine Augenlider angeschwollen
und meine Leber krank ist? Und winselst

ELECTRA

*I have a desire to talk
to my mother as I have never done!*

CHRYSOthemis

I will not hear it!

CLYTEMNESTRA

*What do you want? Look there, all of you! Look
at that!*

*See how she rears up with her neck swelling
and hisses at me! And I let her live
free in my house!*

*If she could kill me with her looks!
Oh ye gods, why do you lay such a burden
upon me?*

*Why do you ravage me so? Why
must my strength be paralysed? Why
is my living body like waste ground
with this nettle growing out of me,
and I have not the strength to weed it?
Why does this happen to me, eternal gods?*

ELECTRA

*The gods! But you yourself are a goddess,
you are like them!*

CLYTEMNESTRA

*Did you hear her? Did you
understand what she said?*

THE CONFIDANTE

*That you, too,
are descended from the gods.*

THE TRAIN-BEARER

She means it maliciously.

CLYTEMNESTRA

*It sounds so familiar — as though it were
something I had
forgotten, long, long ago. She knows me well.
But one never knows what she is harbouring in
her mind.*

ELECTRA

*You are no longer yourself. That vermin
is always hanging round you. What they
hiss in your ears everlastingly tears your thoughts
asunder, so that you go about in delirium,
as though you were for ever in a dream.*

CLYTEMNESTRA

*I will go down.
Let me pass. I want to talk to her.*

*Today she is
not offensive. She speaks like a doctor.*

THE CONFIDANTE

*She does not say
what she means.*

THE TRAIN-BEARER

Every word is a falsehood.

CLYTEMNESTRA

*I will not listen to you! What comes out
of you
is only the breath of Aegisthus.
And if I wake you in the night, does not
each of you say something different? Do you not
cry out
that my eye-lids are swollen
and I am suffering from my liver? And you whine*

nicht du ins andre Ohr, dass du Dämonen
gesehen hast mit langen spitzen Schnäbeln,
die mir das Blut aussaugen? zeigst du nicht
die Spuren mir an meinem Fleisch, und folg' ich
dir nicht und schlachte, schlachte, schlachte
Opfer

um Opfer? Zerzt ihr mich mit euren Reden
und Gegenreden nicht zu Tod? Ich will nicht

mehr hören: das ist wahr und das ist Lüge.
Was die Wahrheit ist, das bringt
kein Mensch heraus. Wenn sie
zu mir redet, was mich zu hören freut,
so will ich horchen, auf was sie redet.
Wenn einer etwas Angenehmes sagt,
und wär' es meine Tochter, wär' es die da,
will ich von meiner Seele alle Hüllen
abstreifen und das Fächeln sanfter Luft,
von wo es kommen mag, einlassen, wie
die Kranken tun, wenn sie der kühlen Luft,
am Teiche sitzend, abends ihre Beulen
und all ihr Eiterndes der kühlen Luft
preisgeben abends . . . und nichts andres denken
als Lindrung zu schaffen.
Lasst mich allein mit ihr!

(As the Confidante and the Train-Bearer go reluctantly into the house, Clytemnestra approaches Electra.)

Ich habe keine guten Nächte. Weisst du
kein Mittel gegen Träume?

ELECTRA

Träumst du, Mutter?

CLYTEMNESTRA

Wer älter wird, der träumt. Allein, es lässt sich
vertreiben. Es gibt Bräuche.
Es muss für alles richt'ge Bräuche geben.
Darum bin ich so
behängt mit Steinen, denn es wohnt in jedem
ganz sicher eine Kraft. Man muss nur wissen,
wie man sie nützen kann. Wenn du nur wolltest,
du könntest etwas sagen, was mir nützt.

ELECTRA

Ich, Mutter, ich?

CLYTEMNESTRA

Ja, du! denn du bist klug.
In deinem Kopf ist alles stark.
Du könntest vieles sagen, was mir nützt.
Wenn auch ein Wort nichts weiter ist! Was ist
denn
ein Hauch? und doch kriecht zwischen Tag
und Nacht,
wenn ich mit offenen Augen lieg', ein Etwas
hin über mich. Es ist kein Wort, es ist
kein Schmerz, es drückt mich nicht, es würgt
mich nicht,
nichts ist es, nicht einmal ein Alp, und dennoch,
es ist so fürchterlich, dass meine Seele
sich wünscht, erhängt zu sein, und jedes Glied
in mir schreit nach dem Tod, und dabei leb' ich

und bin nicht einmal krank: du siehst mich
doch:

seh' ich wie eine Kranke? Kann man denn
vergehn, lebend, wie ein faules Aas?
Kann man zerfallen, wenn man gar nicht krank
ist?

zerfallen wachen Sinnes, wie ein Kleid,

zerfressen von den Motten? Und dann schlaf'
ich

und träume, träume dass sich mir das Mark
in den Knochen löst, und taumle wieder auf,
und nicht der zehnte Teil der Wasseruhr
ist abgelaufen, und was unterm Vorhang

*in my other ear that you have seen demons
with long, pointed beaks,
sucking my blood? Do you not show me
the marks on my flesh, and do I not follow you
and slaughter, slaughter, slaughter victim*

*after victim? Do you not tear me apart
with your speeches and contradictions? I will
hear*

*no more: this is true and this is a lie.
What truth is, no man
can make out. If she
tells me what I am glad to hear,
then I will listen to what she says.
If anyone says something pleasant,
even if it were my daughter, that one there,
I will throw off all the wrappings
from my soul, and let in the soft air,
wherever it may come from, as
sick people do, when, sitting by
the pool in the evening, they expose their ulcers
and their suppurating wounds
to the cool evening air . . . and think of nothing
but how to obtain relief.
Leave me alone with her!*

*I have bad nights. Do you
know of a remedy against dreams?*

ELECTRA

Do you dream, mother?

CLYTEMNESTRA

*As we grow older, we dream. However,
dreams can be dispelled. There are rites.
There must be proper rites for everything.
That's why I am so
hung about with jewels, for in every one there
surely dwells a power. One only has to know
how to make use of them. If only you wanted to,
you could tell me something that would help me.*

ELECTRA

I, mother, I?

CLYTEMNESTRA

*Yes, you! For you are wise,
In your head everything is strong.
You could say much that would help me.
Even if a word is nothing more! What then
is
a breath? And yet, between day and
night,
when I lie with open eyes, a something crawls
over me. It is not a word, it is
not a pain, it does not press on me, it does not
choke me,
it is nothing, not even a nightmare, and yet
it is so horrible that my soul
longs to be hanged, and every limb
in my body cries out for death, and with it all I
live
and am not even ill: you see me —*

*do I look like a sick person? Can one then
perish while living, like a rotting carcass?
Can one crumble away when one is not at all
ill?*

*While in one's senses, crumble away like a
garment
devoured by moths? And then I sleep and
dream,
dream that the marrow is melting
in my bones, and I start up again,
and not the tenth part of the water-clock
has run out, and what is grinning under the
curtain*

hereingrinst, ist noch nicht der fahle Morgen,
nein, immer noch die Fackel vor der Tür,
die grässlich zuckt, wie ein Lebendiges
und meinen Schlaf belauert.
Diese Träume müssen
ein Ende haben. Wer sie immer schickt,
ein jeder Dämon lässt von uns, sobald
das rechte Blut geflossen ist.

ELECTRA

Ein jeder!

CLYTEMNESTRA

Und müsst ich jedes Tier, das kriecht und fliegt,

zur Ader lassen und im Dampf des Blutes
aufsteh'n und schlafen gehn wie die Völker
des letzten Thule im blutroten Nebel:
ich will nicht länger träumen.

ELECTRA

Wenn das rechte
Blutopfer unterm Beile fällt, dann träumst du
nicht länger!

CLYTEMNESTRA

Also wüsstest du mit welchem
geweihten Tier? —

ELECTRA

Mit einem ungeweihten!

CLYTEMNESTRA

Das drin gebunden liegt?

ELECTRA

Nein! es läuft frei.

CLYTEMNESTRA

Und was für Bräuche?

ELECTRA

Wunderbare Bräuche,
und sehr genau zu üben.

CLYTEMNESTRA

Rede doch!

ELECTRA

Kannst du mich nicht erraten?

CLYTEMNESTRA

Nein, darum frag' ich.
Den Namen sag' des Opfertiers!

ELECTRA

Ein Weib.

CLYTEMNESTRA

Von meinen Dienerinnen eine, sag'!
ein Kind? ein jungfräuliches Weib? ein Weib
das schon erkannt vom Manne?

ELECTRA

Ja! erkannt!
das ist's!

CLYTEMNESTRA

Und wie das Opfer? und welche Stunde?
und wo?

ELECTRA

An jedem Ort, zu jeder Stunde
des Tags und der Nacht.

CLYTEMNESTRA

Die Bräuche sag'!
Wie brächt' ich's dar? ich selber muss —

ELECTRA

Nein. Diesmal
gehst du nicht auf die Jagd mit Netz und mit
Beil.

CLYTEMNESTRA

Wer denn? wer brächt' es dar?

ELECTRA

Ein Mann.

*is not yet the grey light of morning,
no, it is still the torch before the door,
that flickers horribly, like a living thing,
and spies on my sleep.
There must be an end
to these dreams. Whoever sends them,
every demon leaves us alone, as soon
as the proper blood has flowed.*

ELECTRA

Every one!

CLYTEMNESTRA

*And even if I have to let the blood of every
creature
that creeps and flies, and get up and go to bed
in the steam of the blood as do the people
of distant Thule in their blood-red mists:
I will dream no longer.*

ELECTRA

*When the appointed
victim falls under the axe, then you will dream-
no longer!*

CLYTEMNESTRA

*And would you know which
consecrated beast? —*

ELECTRA

An unconsecrated one!

CLYTEMNESTRA

One that is lying bound, within?

ELECTRA

No! It is running free.

CLYTEMNESTRA

And what sort of rites?

ELECTRA

*Wonderful rites,
to be practised most strictly.*

CLYTEMNESTRA

Tell me!

ELECTRA

Can you not guess my meaning?

CLYTEMNESTRA

*No; therefore I ask.
Say the name of the sacrificial beast!*

ELECTRA

A woman.

CLYTEMNESTRA

*One of my serving maids? Say!
A child? A virgin? A woman
already known of men?*

ELECTRA

*Yes! Known!
That's it!*

CLYTEMNESTRA

*And how shall the sacrifice be performed?
And at what hour, and where?*

ELECTRA

*In any place, at any hour
of day or night.*

CLYTEMNESTRA

*But the rites!
How should I put it to death? I myself must —*

ELECTRA

*No. This time
you do not go hunting with net and
axe.*

CLYTEMNESTRA

Who then? Who should kill it?

ELECTRA

A man.

Aegisth?
 CLYTEMNESTRA
 ELECTRA
 Ich sagte doch: ein Mann!
 CLYTEMNESTRA
 Wer? gib mir Antwort.
 Vom Hause jemand? oder muss ein Fremder
 herbei?
 ELECTRA
 Ja, ja, ein Fremder. Aber freilich
 ist er vom Haus.
 CLYTEMNESTRA
 Gib mir nicht Rätsel auf.
 Elektra, hör' mich an. Ich freue mich
 dass ich dich heut einmal nicht störrisch finde.
 ELECTRA
 Lässt du den Bruder nicht nach Hause,
 Mutter?
 CLYTEMNESTRA
 Von ihm zu reden hab' ich dir verboten.
 ELECTRA
 So hast du Furcht vor ihm?
 CLYTEMNESTRA
 Wer sagt das?
 ELECTRA
 Mutter,
 du zitterst ja!
 CLYTEMNESTRA
 Wer fürchtet sich
 vor einem Schwachsinnigen?
 ELECTRA
 Wie?
 CLYTEMNESTRA
 Es heisst,
 er stammelt, liegt im Hofe bei den Hunden,
 und weiss nicht Mensch und Tier zu
 unterscheiden.
 ELECTRA
 Das Kind war ganz gesund.
 CLYTEMNESTRA
 Es heisst, sie gaben
 ihm schlechte Wohnung und Tiere
 des Hofes zur Gesellschaft.
 ELECTRA
 Ah!
 CLYTEMNESTRA
 Ich schickte
 viel Gold und wieder Gold, sie sollten ihn
 gut halten wie ein Königskind.
 ELECTRA
 Du lügst!
 Du schicktest Gold, damit sie ihn erwürgen.
 CLYTEMNESTRA
 Wer sagt dir das?
 ELECTRA
 Ich seh's an deinen Augen.
 Allein an deinem Zittern seh' ich auch,
 dass er noch lebt. Dass du bei Tag und Nacht
 an nichts denkst als an ihn. Dass dir das Herz
 verdorrt vor Grauen, weil du weisst: er kommt.
 CLYTEMNESTRA
 Was kümmert mich, wer ausser Haus ist.
 Ich lebe hier und bin die Herrin. Diener
 hab' ich genug, die Tore zu bewachen,

Aegisthus?
 ELECTRA
 (laughing:)
 But I said a man!
 CLYTEMNESTRA
 Who? Answer me!
 Someone from the household? Or must a stranger
 come here?
 ELECTRA
 Yes, yes, a stranger. But, to be sure,
 he does belong to the household.
 CLYTEMNESTRA
 Set me no riddles.
 Electra, listen to me. I am glad
 that today at least I do not find you stubborn.
 ELECTRA
 Won't you let my brother come back home,
 mother?
 CLYTEMNESTRA
 I have forbidden you to speak of him.
 ELECTRA
 Are you afraid of him, then?
 CLYTEMNESTRA
 Who says so?
 ELECTRA
 Mother,
 you are trembling!
 CLYTEMNESTRA
 Who is afraid
 of one who is weak in the head?
 ELECTRA
 What?
 CLYTEMNESTRA
 They say
 he stammers, lies in the yard with the dogs,
 and cannot distinguish man from beast.
 ELECTRA
 As a child he was quite healthy.
 CLYTEMNESTRA
 It is said, they gave him
 poor lodging and the farmyard
 beasts for company.
 ELECTRA
 Ah!
 CLYTEMNESTRA
 I sent
 gold and gold again, so that they should
 treat him well, as befits a king's son.
 ELECTRA
 You lie!
 You sent gold in order that they should kill him!
 CLYTEMNESTRA
 Who told you that?
 ELECTRA
 I see it in your eyes.
 But by your trembling I see also
 that he is still alive, that day and night
 you think of nothing but him, that your heart
 shrivels up in dread, because you know: he is
 coming.
 CLYTEMNESTRA
 What does it matter to me, who is outside the
 house?
 I live here and am the mistress. I have
 servants enough to guard the gates,

und wenn ich will, lass ich bei Tag und Nacht
vor meiner Kammer drei Bewaffnete
mit offenen Augen sitzen.
Und aus dir
bring' ich so oder so das rechte Wort
schon an den Tag. Du hast dich schon verraten,
dass du das rechte Opfer weisst und auch
die Bräuche, die mir nützen. [***]
Ich finde mir heraus,
wer bluten muss, damit ich wieder schlafe.

ELECTRA

Was bluten muss? Dein eigenes Genick,
wenn dich der Jäger abgefangen hat!
Ich hör' ihn durch die Zimmer gehn, ich hör'
ihn
den Vorhang von dem Bette heben: wer
schlachtet
ein Opfertier im Schlaf? Er jagt dich auf,
schreiend entfliehst du, aber er, er ist
hinterdrein:
er treibt dich durch das Haus! Willst du nach
rechts,
da steht das Bett! Nach links, da schäumt das
Bad
wie Blut! Das Dunkel und die Fackeln werfen
schwarzrote Todesnetze über dich —
(*Clytemnestra, speechless with terror, would go into*
Hinab die Treppen durch Gewölbe hin,
Gewölbe und Gewölbe geht die Jagd —
Und ich! ich! ich! ich! ich!, die ihn dir
geschickt,

[***] ich steh' da und seh' dich endlich sterben!
Dann träumst du nicht mehr, dann brauche ich
nicht mehr zu träumen, und wer dann noch lebt,
der jauchzt und kann sich seines Lebens freuen!

(*As they stand eye to eye, Electra in wild intoxication, Clytemnestra gasping with horror, the Confidante comes running from the palace and whispers in her mistress's ear. Clytemnestra's expression changes to one of evil triumph.*)

CLYTEMNESTRA

Ach! . . .
Lichter! . . .
Mehr Lichter!

(*Laughing, she hurries into the house with all her attendants.*)

ELECTRA

Was sagen sie ihr denn? sie freut sich ja!
Mein Kopf! Mir fällt nichts ein. Worüber freut
sich
das Weib?

CHRYSOthemis

(*rushing into the courtyard whimpering like a wounded animal:*)

Orest!
Orest ist tot!

ELECTRA

Sei still.

CHRYSOthemis

Orest ist tot!
Ich kam hinaus, da wussten sie's schon! Alle
standen herum und alle wussten es schon,
nur wir nicht.

ELECTRA

Niemand weiss es.

CHRYSOthemis

Alle wissen's!

ELECTRA

Niemand kann's wissen: denn es ist nicht wahr.
Es ist nicht wahr! Es ist nicht wahr! ich sag'
dir doch,
es ist nicht wahr!

and if I want them, I will have
three armed men watching
outside my room by day and night.
And out of you
I will get the right words one way
or another. You have revealed
that you know the proper victim and also
the rites that will help me. [***]
I will find out
whose blood must flow so that I can sleep again.

ELECTRA

What blood must flow? Blood from your own
neck,
when the hunter has caught you!
I hear him going through the rooms, I hear
him
lifting the curtain from the bed: who
slaughters
a victim in its sleep? He rouses you,
you flee screaming, but he is on your
heels,
he drives you through the house! If you would go
to the right,
there stands the bed! To the left, there is the
bath
foaming like blood! The darkness and the
torches throw
black-red nets of death over you —
(*the house, but Electra holds her by her robe.*)
Down the steps and through the vaults,
through vault after vault goes the chase —
And I! I! I! I! I! who sent him to you,

[***] I stand there and see you die at last!
Then you will dream no more, then I need
dream no more, and they who still live
can exult and rejoice in their life!

CLYTEMNESTRA

Ah! . . .
Lichter! . . .
more lights!

ELECTRA

What are they saying to her? She is pleased!
My head! I cannot think. What is the woman
pleased about?

CHRYSOthemis

Orestes!
Orestes is dead!

ELECTRA

Be quiet!

CHRYSOthemis

Orestes is dead!
I came out — they already knew it. They
were all standing round and they all knew it,
only we did not know.

ELECTRA

No one knows it.

CHRYSOthemis

They all know it!

ELECTRA

No one can know it, for it is not true.
It is not true! It is not true! I tell you,
it is not true!

CHRYSOthemis
Die Fremden standen an der Wand, die
Fremden
die hergeschickt sind, es zu melden: zwei
ein Alter und ein Junger. Allen hatten
sie's schon erzählt, im Kreise standen alle
um sie herum und alle,
alle wussten es schon.

ELECTRA
Es ist nicht wahr!

CHRYSOthemis
An uns denkt niemand. Tot! Elektra, tot!
Gestorben in der Fremde! Tot!
Gestorben dort in fremden Land,
von seinen Pferden erschlagen und geschleift.

(She sinks down on the doorstep beside Electra.)

A YOUNG SERVING-MAN
(hurrying out of the house and stumbling over the sisters:)
Platz da! Wer lungert so vor einer Tür?
Ah! konnt' mir's denken! Heda, Stallung! He!

AN OLD SERVING-MAN
Was soll's im Stall?

YOUNG SERVING-MAN
Gesattelt
soll werden, und so rasch als möglich, hörst du?
ein Gaul, ein Maultier, oder meinetwegen
auch eine Kuh, nur rasch!

OLD SERVING-MAN
Für wen?

YOUNG SERVING-MAN
Für den,
der dir's befiehlt. Da glotzt er! Rasch, für mich!
Sofort! für mich! Trab, trab! Weil ich hinaus
muss
aufs Feld, den Herren holen, weil ich ihm
Botschaft zu bringen habe, grosse Botschaft,
wichtig genug, um eine eurer Mähren
zu Tod zu reiten.

(The two Serving-Men hasten off.)

ELECTRA
Nun muss es hier von uns geschehn.

CHRYSOthemis
Elektra?

ELECTRA
Wir!
Wir beide müssen's tun.

CHRYSOthemis
Was, Elektra?

ELECTRA
Am besten heut', am besten diese Nacht.

CHRYSOthemis
Was, Schwester?

ELECTRA
Was? Das Werk, das nun auf uns
gefallen ist, weil er nicht kommen kann.

CHRYSOthemis
Was für ein Werk?

ELECTRA
Nun müssen du und ich
hingehn und das Weib und ihren Mann
erschlagen.

CHRYSOthemis
Schwester, sprichst du von der Mutter?

CHRYSOthemis
The strangers were standing by the wall, the
strangers
who were sent to announce the news: two of
them,
an old man and a young one. They had
told them all already, they were all standing
round them and they all
knew it already.

ELECTRA
It is not true!

CHRYSOthemis
No one thinks of us. Dead, Electra, dead!
He has died in a foreign land! Dead!
Dead over there in a foreign land,
killed and dragged along by his own horses.

A YOUNG SERVING-MAN
Out of my way! Who hangs round a door like
this?
Ah, I might have known! Hey there! You in the
stables! Hey!

AN OLD SERVING-MAN
What's wanted in the stables?

YOUNG SERVING-MAN
Saddle a mount,
and as quick as you can, do you hear?
A horse, a mule, or for all I care,
even a cow — but quick!

OLD SERVING-MAN
Who for?

YOUNG SERVING-MAN
For him
who orders you. How he stares! Quick, for me!
At once! For me! Quick, quick! For I have to
go out
to the fields to fetch the master, for I have
news to give him, great news,
important enough to ride one of your jades
to death.

ELECTRA
Now it must be done here by us!

CHRYSOthemis
Electra?

ELECTRA
We!
We two must do it.

CHRYSOthemis
What, Electra?

ELECTRA
Best done today, best done tonight.

CHRYSOthemis
What, sister?

ELECTRA
What? The task that has now fallen on us,
because he cannot come.

CHRYSOthemis
What task?

ELECTRA
Now you and I
must go and kill the woman
and her husband.

CHRYSOthemis
Sister, are you speaking of our mother?

ELECTRA
Von ihr. Und auch von ihm. Ganz ohne Zögern
muss es geschehn.
Schweig still. Zu sprechen ist nichts.
Nichts gibt es zu bedenken, als nur: wie?
wie wir es tun.

CHRYSOthemis
Ich?

ELECTRA
Ja. Du und ich.
Wer sonst?

CHRYSOthemis
Wir? Wir beide sollen hingehen? Wir? wir zwei?
mit unsern beiden Händen?

ELECTRA
Dafür lass
du mich nur sorgen.
Das Beil! Das Beil, womit der Vater —

CHRYSOthemis
Du?
Entsetzliche, du hast es?

ELECTRA
Für den Bruder
bewahrt' ich es. Nun müssen wir es schwingen.

CHRYSOthemis
Du? diese Arme den Aegisth erschlagen?

ELECTRA
Erst sie, dann ihn; erst ihn, dann sie, gleichviel.

CHRYSOthemis
Ich fürchte mich.

ELECTRA
Es schläft niemand in ihrem Vorgemach.

CHRYSOthemis
Im Schlaf sie morden!

ELECTRA
Wer schläft, ist ein gebundnes Opfer. Schließen
sie nicht zusamm', könnt' ich's allein
vollbringen.
So aber musst du mit.

CHRYSOthemis
Elektra!

ELECTRA
Du! Du!
denn du bist stark!
Wie stark du bist! dich haben
die jungfräulichen Nächte stark gemacht.
Überall ist so viel Kraft in dir!
Sehnen hast du wie ein Füllen,
schlank sind deine Füße.
Wie schlank und biegsam —
leicht umschling ich sie —
deine Hüften sind!
Du windest dich durch jeden Spalt, du hebst
dich
durchs Fenster! Lass mich deine Arme fühlen:
wie kühl und stark sie sind! Wie du mich
abwehrst,
fühl' ich, was das für Arme sind. [***]

CHRYSOthemis
Lass mich!

ELECTRA
Nein, ich halte dich!
Mit meinen traurigen verdorrten Armen
umschling ich deinen Leib, wie du dich sträubst,
ziehst du den Knoten nur noch fester, ranken
will ich mich rings um dich, versenken
meine Wurzeln in dich und mit meinem Willen
dir impfen das Blut!

CHRYSOthemis
Lass mich!

ELECTRA
*Of her. And also of him. Without delay
it must be done.
Be quiet. There is nothing to say.
There is nothing to think about, save only: how,
how we shall do it.*

CHRYSOthemis
I?

ELECTRA
*Yes. You and I.
Who else?*

CHRYSOthemis
*We? The two of us are to do it? We? We two?
With our own hands?*

ELECTRA
*Leave that
to me.
The axe! The axe with which our father —*

CHRYSOthemis
*You?
Oh horror, you have it?*

ELECTRA
*I was keeping it
for our brother. Now we must wield it.*

CHRYSOthemis
You? Kill Aegisthus with your hands?

ELECTRA
*First her, then him; first him, then her — it's all
one.*

CHRYSOthemis
I'm frightened.

ELECTRA
No one sleeps in their ante-chamber.

CHRYSOthemis
Murder them in their sleep!

ELECTRA
*A sleeper is a tethered victim. If they did not
sleep together, I could do it alone.*

But, as it is, you must help me.

CHRYSOthemis
Elektra!

ELECTRA
*Yes, you!
For you are strong!
How strong you are! Your virgin nights
have made you strong.
There is so much strength in you!
You have sinews like a filly,
your feet are slender.
How slender and supple
your hips are —
I can easily clasp them with my arm!
You could wriggle through any crevice, you
could
climb through a window! Let me feel your arms:
how cool and strong they are! As you push me
away
I can feel what arms they are. [***]*

CHRYSOthemis
Let me go!

ELECTRA
*No, I will hold you!
With my sad, withered arms
I embrace your body, as you struggle
you only draw the knots tighter. I will creep
around you, sink my roots
into you and infuse my will
into your blood!*

CHRYSOthemis
Let me go!

ELECTRA

Nein! ich lass dich nicht!

CHRYSOthemis

Elektra, hör' mich.

Du bist so klug, hilf uns aus diesem Haus,

hilf uns ins Freie. Elektra, hilf uns, hilf uns ins Freie!

ELECTRA

Von jetzt an will ich deine Schwester sein,
so wie ich niemals deine Schwester war!
Getreu will ich mit dir in deiner Kammer sitzen
und warten auf den Bräutigam. Für ihn
will ich dich salben und ins duftige Bad
sollst du mir tauchen wie der junge Schwan
und deinen Kopf an meiner Brust verbergen,
bevor er dich, die durch die Schleier glüht
wie eine Fackel, in das Hochzeitsbett
mit starken Armen zieht.

CHRYSOthemis

Nicht, Schwester, nicht.

Sprich nicht ein solches Wort in diesem Haus.

[***]

ELECTRA

Dir führt

kein Weg hinaus als der. Ich lass dich nicht,
eh' du mir Mund auf Mund es zugeschworen,
dass du es tun wirst.

CHRYSOthemis

Lass mich!

ELECTRA

Schwör', du kommst

heut Nacht, wenn alles still ist, an den Fuss
der Treppe!

CHRYSOthemis

Lass mich! [***]

Ich kann nicht!

(She breaks away and runs into the house.)

ELECTRA

Sei verflucht!

Nun denn, allein!

(She begins to dig by the wall of the house, silently, like an animal, looking round from time to time.
As Orestes appears in the gateway, Electra springs up hastily.)

ELECTRA

Was willst du, fremder Mensch? was treibst du
dich
zur dunklen Stunde hier herum, belauerst
was andre tun!
Ich hab' hier ein Geschäft. Was kümmert's
dich?
Lass mich in Ruh'.

ORESTES

Ich muss hier warten.

ELECTRA

Warten?

ORESTES

Doch du bist
hier aus dem Haus? bist eine von den Mägden
dieses Hauses?

ELECTRA

Ja, ich diene hier im Haus.

Du aber hast hier nichts zu schaffen. Freu dich
und geh.

ORESTES

Ich sagte dir, ich muss hier warten,
bis sie mich rufen.

ELECTRA

No, I will not let you go!

CHRYSOthemis

Electra, listen.

You are so clever, help us to get out of this
house,

help us to get free. Electra, help us, help us to
freedom!

ELECTRA

From now on I will be your sister
as I have never been your sister before!
I will sit by you in your room
and await the bridegroom. For him
I will anoint you, and into the perfumed bath
you will plunge like a young swan,
and hide your head in my breast,
and then you will shine through your veil
like a torch as he leads you to the marriage-bed
with his strong arms.

CHRYSOthemis

No, sister, no.

Do not speak of such things in this house.

[***]

ELECTRA

There is no way out
for you but this. I will not let you go
until you have sworn to me, mouth to mouth,
that you will do it.

CHRYSOthemis

Let me go!

ELECTRA

Swear that you will come
tonight, when all is quiet, to the foot
of the staircase!

CHRYSOthemis

Let me go! [***]

I cannot!

ELECTRA

Curse you!

Well then, alone!

ELECTRA

What do you want, stranger? Why are you
wandering round in the dark, watching
what others are doing?
I have business here. What is it to do with
you?
Leave me in peace.

ORESTES

I must wait here.

ELECTRA

Wait?

ORESTES

You must
belong to the household? You are one of the
maids
from the palace?

ELECTRA

Yes, I serve in the house.

But there's nothing here that concerns you.
Go along.

ORESTES

I told you, I must wait here
until they call me.

ELECTRA

Die da drinnen?
Du lügst. Weiss ich doch gut, der Herr ist nicht
zu Haus'.
Und sie, was sollte sie mit dir?

ORESTES

Ich und noch einer,
der mit mir ist, wir haben einen Auftrag
an die Frau.
Wir sind an sie geschickt,
weil wir bezeugen können, dass ihr Sohn
Orest gestorben ist vor unsren Augen.
Denn ihn erschlugen seine eignen Pferde.
Ich war so alt wie er, und sein Gefährte
bei Tag und Nacht.

ELECTRA

Muss ich dich
noch sehn? schleppst du dich hierher
in meinen traurigen Winkel,
Herold des Unglücks! Kannst du nicht die
Botschaft
austrompeten dort, wo sie sich freu'n!

Dein Aug' da starrt mich an und seins ist
Gallert.
Dein Mund geht auf und zu und seiner ist
mit Erde vollgepfropft.
Du lebst und er, der besser war als du
und edler tausendmal, und tausendmal so
wichtig,
dass er lebte, er ist hin.

ORESTES

Lass den Orest. Er freute sich zu sehr
an seinem Leben. Die Götter droben
vertragen nicht den allzu hellen Laut
der Lust. So musste er denn sterben.

ELECTRA

Doch ich! doch ich! da liegen und
zu wissen, dass das Kind nie wieder kommt,
nie wieder kommt,
dass das Kind da drunten in den Klüften
des Grausens lungert, dass die da drinnen
leben und sich freuen,
dass dies Gezücht in seiner Höhle lebt
und isst und trinkt und schläft —
und ich hier droben, wie nicht das Tier des
Waldes
einsam und grässlich lebt, ich hier droben
allein.

ORESTES

Wer bist denn du?

ELECTRA

Was kümmert's
dich, wer ich bin?

ORESTES

Du musst verwandtes Blut zu denen sein
die starben, Agamemnon und Orest.

ELECTRA

Verwandt? ich bin dies Blut! ich bin das
hündisch
vergossene Blut des Königs Agamemnon!
Elektra heiss ich.

ORESTES

Nein!

ELECTRA

*The people inside?
You lie. I know full well that the master is not
at home.
And what has she to do with you?*

ORESTES

*I and another man
who is with me have a message
for the lady.
We have been sent to her
because we can bear witness that her son
Orestes died before our eyes.
He was killed by his own horses.
I was his age, and his companion
night and day.*

ELECTRA

*Must I see you?
Must you come creeping
into my sad corner,
you herald of misfortune? Can you not*

*blare out your message in there, where it will
please them!
Your eyes stare at me, and his are mouldering
away.
Your mouth opens and shuts, and his
is stopped with earth.
You are alive and he, who was better than you,
and nobler, and it was a thousand times more
important
that he should live, he is dead.*

ORESTES

*Let Orestes be. He enjoyed
his life too much. The gods above
do not tolerate too loud a noise
of merriment. So he had to die.*

ELECTRA

*But what of me! me! To lie there and know
that the boy will never come again,
never again,
that the poor child abides down there
in the abyss of horror, that those inside here
are alive and enjoying themselves,
that this foul brood in its lair lives
and eats and drinks and sleeps,
while I — in loneliness and horror such as not
even
the beast of the forest knows — I am here alone.*

ORESTES

Who are you, then?

ELECTRA

*What does it matter
to you, who I am?*

ORESTES

*You must be of the same blood as the two
who died, Agamemnon and Orestes.*

ELECTRA

*Of the same blood? I am that blood! I am the
shamefully
outpoured blood of King Agamemnon!
Electra is my name.*

ORESTES

No!

ELECTRA
Er leugnet's ab.
Er bläst auf mich und nimmt mir meinen Namen.

ORESTES
Elektra!

ELECTRA
Weil ich nicht Vater hab' . . .

ORESTES
Elektra!

ELECTRA
. . . noch Bruder, bin ich der Spott der Buben!

ORESTES
Elektra! Elektra!
So seh' ich sie? ich seh' sie wirklich? du?
So haben sie dich darben lassen oder
sie haben dich geschlagen?

ELECTRA
Lass mein Kleid, wühl nicht deinem Blick daran.

ORESTES
Was haben sie gemacht mit deinen Nächten?
Furchtbar sind deine Augen.

ELECTRA
Lass mich!

ORESTES
Hohl sind deine Wangen!

ELECTRA
Geh' ins Haus,
drin hab' ich eine Schwester, die bewahrt sich
für Freudenfeste auf!

ORESTES
Elektra, hör mich!
ELECTRA
Ich will nicht wissen, wer du bist.
Ich will niemand sehen.

ORESTES
Hör mich an, ich hab' nicht Zeit.
Hör' zu: Orestes lebt.

(Electra turns round quickly.)

Wenn du dich regst, verrätst du ihn.

ELECTRA
So ist er frei? wo ist er?

ORESTES
Er ist unversehrt
wie ich.

ELECTRA
So rett' ihn doch, bevor sie ihn
erwürgen.

ORESTES
Bei meines Vaters Leichnam! dazu kam ich
her!

ELECTRA
Wer bist denn du?

(The Old Serving-Man comes quietly into the courtyard with three other servants. Throwing themselves
before Orestes, they kiss his feet and hands and the hem of his garment.)

ELECTRA
Wer bist du denn? Ich fürchte mich.

ORESTES
Die Hunde auf dem Hof erkennen mich,
und meine Schwester nicht?

ELECTRA
He denies it!
He huffs me and takes away my name.

ORESTES
Electra!

ELECTRA
Because I have no father . . .

ORESTES
Electra!

ELECTRA
. . . nor brother, I am a laughing-stock for boys!

ORESTES
Electra! Electra!
Do I behold you? Do I really see you? You?
Have they let you starve,
have they beaten you?

ELECTRA
Never mind my dress, do not stare at it so.

ORESTES
With what horrors have they filled your nights?
Your eyes look ghastly.

ELECTRA
Let me be!

ORESTES
Your cheeks are hollow!

ELECTRA
Go into the house.
I have a sister there, who is saving herself up
for festivities!

ORESTES
Electra, listen to me!
ELECTRA
I do not want to know who you are.
I do not want to see anybody.

ORESTES
Listen to me, I have no time.
Listen: Orestes is alive.

If you move, you betray him.

ELECTRA
Is he free? Where is he?

ORESTES
He is safe and sound
as I am.

ELECTRA
Then rescue him, before
they kill him.

ORESTES
By my father's body! For that purpose did I
come here!

ELECTRA
Who are you, then?

ELECTRA
Who are you then? I am frightened.

ORESTES
The dogs in the yard recognise me,
yet my sister does not?

ELECTRA

Orest!
 Orest! Orest! Orest!
 Es rührt sich niemand! O lass deine Augen
 mich sehen, Traumbild, mir geschenktes
 Traumbild, schöner als alle Träume!
 Hehres, unbegreifliches, erhabenes Gesicht,
 o bleib' bei mir! Lös'nicht
 in Luft dich auf, vergeh' mir nicht, vergeh' mir
 nicht,
 es sei denn, dass ich jetzt gleich
 sterben muss und du dich anzeigst
 und mich holen kommst: dann sterbe ich
 seliger, als ich gelebt! Orest! Orest! Orest!

(as Orestes goes to embrace her:)

Nein, du sollst mich nicht umarmen!
 Tritt weg, ich schäme mich vor dir. Ich weiss
 nicht,
 wie du mich ansiehst.
 Ich bin nur mehr der Leichnam deiner Schwester,
 mein armes Kind! Ich weiss,
 es schaudert dich
 vor mir, und war doch eines Königs Tochter!
 Ich glaube, ich war schön: wenn ich die Lampe
 ausblies vor meinem Spiegel, fühlt ich es
 mit keuschem Schauer. Ich fühlt es,
 wie der dünne Strahl des Mondes
 in meines Körpers weisser Nacktheit badete,
 so wie in einem Weiher, und mein Haar
 war solches Haar, vor dem die Männer zittern,
 dies Haar, versträhnt, beschmutzt, erniedrigt.
 Verstehst du's, Bruder? Ich habe Alles
 was ich war, hingeben müssen. Meine Scham
 hab' ich geopfert, die Scham, die süßer
 als Alles ist, die Scham, die wie der Silberdunst,
 der milchige des Monds um jedes Weib
 herum ist und das Grässliche von ihr
 und ihrer Seele weghält. Verstehst du's,
 Bruder? [***]
 Was schaust du angstlich um dich? sprich zu
 mir!
 sprich doch! Du zitterst ja am ganzen Leib?

ORESTES

Lass zittern diesen Leib! Er ahnt,
 welchen Weg ich ihn führe.

ELECTRA

Du wirst es tun? Allein? Du armes Kind?

ORESTES

Die diese Tat mir auferlegt, . . .

[. . . die Götter werden da sein, . . .

ELECTRA

Du wirst es tun!

ORESTES

. . . mir zu helfen.

ELECTRA

Der ist selig, der tun darf!

ORESTES

Ich will es tun, ich will es . . .

[. . . eilig tun!

ELECTRA

Die Tat . . .

. . . ist wie ein Bette, auf dem die Seele
 ausruht, . . .

[. . . wie ein Bett von Balsam, . . .

ORESTES

Ich werde es tun!

ELECTRA

. . . drauf die Seele ruhen kann,
 die eine Wunde ist, ein Brand,
 ein Eiter, eine . . .

ELECTRA

Orestes!
 Orestes! Orestes! Orestes!
 No one is stirring! Oh let your eyes
 gaze at me, dream-phantom, a vision which
 has been granted me, fairer than any dream!
 Sublime, ineffable, noble countenance,
 oh stay with me, do not melt
 into air, do not vanish from my sight.

Even if now I have to die,
 and you have revealed yourself to me
 and come to fetch me, then I will die
 happier than I have lived! Orestes! Orestes!

No, you must not embrace me!
 Go away, I am ashamed in your sight. I do not
 know
 how I must appear to you.
 I am only the corpse of your sister,
 my poor child! I know
 you are horrified
 at the sight of me, and yet I was a king's daughter!
 I think I was beautiful: when I blew out
 the lamp before my mirror, I felt it
 with innocent awe. I felt it,
 when the thin rays of the moon
 bathed in my body's white nakedness
 as in a pool, and my hair
 was such that it made men tremble —
 this hair, dishevelled, dirty, degraded.
 Do you understand, brother? I have had
 to sacrifice all that I was. I have
 sacrificed my modesty, the modesty that is sweet
 above all things, the modesty that like the milky,
 silvery vapour of the moon surrounds
 every woman and keeps away horrible things
 from her body and her soul. Do you understand,
 brother? [***]
 Why do you look round so anxiously? Speak
 to me!
 Speak! But your whole body is trembling?

ORESTES

Let it tremble! It senses
 the path along which I shall lead it.

ELECTRA

You will do it? Alone? You, poor child?

ORESTES

They who imposed this task on me, . . .

[. . . the gods, they will be there . . .

ELECTRA

You will do it!

ORESTES

. . . to help me.

ELECTRA

Happy is he who may perform the deed.

ORESTES

I will do it, I will . . .

[. . . do it speedily!

ELECTRA

The deed . . .

. . . is like a bed, on which the soul
 reposes, . . .

[. . . like a bed of balsam, . . .

ORESTES

I shall do it!

ELECTRA

. . . on which the soul can rest,
 when it is like a wound, a firebrand,
 an ulcer, a . . .

[. . . Flamme!

ORESTES

Ich werde es tun!

ELECTRA

Der ist selig, der seine Tat zu tun kommt,
selig der, der ihn ersehnt,
selig, der ihn erschaut.
Selig, wer ihn erkennt,
selig, wer ihn berührt.
Selig, wer ihm das Beil aus der Erde gräbt,
selig, wer ihm die Fackel hält,
selig, selig, wer ihm öffnet die Tür.

ORESTES' GUARDIAN

(*appearing in the courtyard gate:*)

Seid ihr von Sinnen, dass ihr euren Mund
nicht bändigt, wo ein Hauch, ein Laut, ein
Nichts
uns und das Werk verderben kann.

(*to Orestes:*)

Sie wartet drinnen, ihre Mägde suchen nach
dir.

Es ist kein Mann im Haus, Orest!

(*A maid-servant sets a torch on the door-post. Clytemnestra's Confidante beckons to the two men to follow her into the house and the door closes behind them.*)

ELECTRA

Ich habe ihm das Beil nicht geben können!
Sie sind gegangen und ich habe ihm
das Beil nicht geben können. Es sind keine
Götter im Himmel!

(*From the distance a piercing scream is heard from Clytemnestra.*)

ELECTRA

(*standing with her back to the door:*)

Triff noch einmal!

(*A second scream is heard as Chrysothemis and some maid-servants run into the courtyard.*)

CHRYSOTHEMIS

Es muss etwas geschehen sein.

FIRST MAID

Sie schreit so aus dem Schlaf.

SECOND MAID

Es müssen Männer drin sein.

THIRD MAID

Alle Türen sind verriegelt.

SECOND MAID

Ich habe Männer . . .

[. . . gehen hören.

FOURTH MAID

Es sind Mörder . . .

. . . es sind Mörder im Haus!

FIRST MAID

Oh!

SIX MAIDS

Was ist?

TWO MAIDS

Was ist?

FIRST MAID

Seht ihr denn nicht, dort in der Tür steht einer!

CHRYSOTHEMIS

Das ist Elektra!

[. . . flame!

ORESTES

I shall do it!

ELECTRA

*Happy is the one who comes to do the deed,
happy is the one who yearns for him,
happy, the one who beholds him.
Happy is the one who knows him,
happy, the one who touches him.
Happy is the one who digs up the axe for him,
happy, the one who holds the torch for him,
happy, happy, is the one who opens the door to him!*

ORESTES' GUARDIAN

*Are you out of your minds, not to restrain your
speech
when a breath, a sound, a mere nothing
can destroy us and our work?*

*She is waiting inside, her maids are looking for
you.*

There is not a man in the house, Orestes!

ELECTRA

*I could not give him the axe!
They have gone, and I was not
able to give him the axe. There are
no gods in heaven!*

ELECTRA

Strike yet again!

CHRYSOTHEMIS

Something must have happened.

FIRST MAID

She screams like that in her sleep.

SECOND MAID

There must be men inside.

THIRD MAID

All the doors are bolted.

SECOND MAID

I heard men . . .

[. . . going in.

FOURTH MAID

it's murderers . . .

. . . there are murderers in the house!

FIRST MAID

Oh!

SIX MAIDS

What is it?

TWO MAIDS

What is it?

FIRST MAID

*Don't you see — one of them is standing in the
doorway!*

CHRYSOTHEMIS

That is Elektra!

FOUR MAIDS
Elektra!

CHRYSOthemis
Das ist ja Elektra! . . .

[. . . Elektra, warum . . .

FOUR MAIDS
Elektra! Warum spricht sie denn nicht?

CHRYSOthemis
. . . sprichst du denn nicht?

FOURTH MAID
Ich will hinaus, . . .

[. . . Männer holen!

CHRYSOthemis
Mach uns doch . . .

[. . . die Tür auf, Elektra!

SIX MAIDS
Elektra, . . .

[. . . lass uns in's Haus!

CHRYSOthemis
Elektra!

FOURTH MAID
Zurück! Aegisth! Zurück in unsre Kammern,
schnell!
Aegisth kommt durch den Hof.

SIX MAIDS
Aegisth!

FOURTH MAID
Wenn er uns findet, . . .

THREE MAIDS
Aegisth!

FOURTH MAID
. . . und wenn im Hause was geschehen ist,
lässt er uns töten!

CHRYSOthemis
Zurück!

FOUR MAIDS
Zurück!

SIX MAIDS
Zurück! Zurück!

FOUR MAIDS
Zurück!

AEGISTHUS

He! Lichter! Lichter!
Ist niemand da, zu leuchten? Rührt sich keiner
von allen diesen Schuften? Kann das Volk
keine Zucht annehmen?

(*Elektra takes the torch from the door-post and running to Aegisthus, bows before him.*)

Was ist das für ein unheimliches Weib?
Ich hab' verboten, dass ein unbekanntes
Gesicht mir in die Nähe kommt!

Was, du?
Wer heisst dich, mir entgegentreten?

ELECTRA
Darf ich
nicht leuchten?

AEGISTHUS
Nun, dich geht die Neuigkeit
ja doch vor allen an. Wo find ich
die fremden Männer, die das von Orest
uns melden?

ELECTRA
Drinne. Eine liebe Wirtin
fanden sie vor, und sie ergetzen sich
mit ihr.

FOUR MAIDS
Electra!

CHRYSOthemis
Yes, it's Electra! . . .

[. . . *Electra, why . . .*

FOUR MAIDS
Electra! Why doesn't she speak, then?

CHRYSOthemis
. . . don't you speak?

FOURTH MAID
I will go out . . .

[. . . *and fetch some of the men!*

CHRYSOthemis
Open the door . . .

[. . . *for us, Electra!*

SIX MAIDS
Electra, . . .

[. . . *let us into the house!*

CHRYSOthemis
Electra!

FOURTH MAID
*Go back! Here's Aegisthus! Back to our rooms,
quick!*
Aegisthus is coming through the courtyard.

SIX MAIDS
Aegisthus!

FOURTH MAID
If he finds us here, . . .

THREE MAIDS
Aegisthus!

FOURTH MAID
*. . . and if something has happened in the house,
he'll have us killed.*

CHRYSOthemis
Back!

FOUR MAIDS
Back!

SIX MAIDS
Back! Back!

FOUR MAIDS
Back!

(*They all run out.*)

(*standing in the gateway:*)

Ho! Lights! Lights!
*Is nobody there to light me? Isn't one
of those scoundrels stirring? Can't they
preserve any discipline?*

What weird creature is this?
*I have given orders that no unknown face
is ever to come near me!*

(*recognising Electra:*)

What, you?
Who told you to come to meet me?

ELECTRA
*May I not
give you a light?*

AEGISTHUS
*Well, the news does concern you
above all. Where shall I find
the strangers who brought the message
about Orestes?*

ELECTRA
*Inside. They have met with a charming
hostess, and are enjoying themselves
in her company.*

AEGISTHUS
Und melden also wirklich, dass er
gestorben ist, und melden so, dass nicht
zu zweifeln ist?

ELECTRA
O Herr, sie melden's nicht
mit Worten bloss, nein, mit leibhaftigen Zeichen,
an denen auch kein Zweifel möglich ist.

AEGISTHUS
Was hast du in der Stimme? Und was ist
in dich gefahren, dass du nach dem Mund
mir redest? Was taumelst du so hin
und her mit deinem Licht?

ELECTRA
Es ist nichts anderes,
als dass ich endlich klug ward und zu denen
mich halte, die die Stärkeren sind. Erlaubst du,
dass ich voran dir leuchte?

AEGISTHUS
Bis zur Tür.
Was tanzest du? Gib Obacht.

ELECTRA

(moving round him in a weird dance:)

Hier! die Stufen,
dass du nicht fällst.

AEGISTHUS

Warum ist hier kein Licht?
Wer sind die dort?

ELECTRA
Die sind's, die in Person
dir aufzuwarten wünschen, Herr. Und ich,
die so oft durch freche unbescheidne Näh'
dich störte, will nun endlich lernen, mich
im rechten Augenblick zurückzuziehen.

(Aegisthus goes into the house. After a silence, a noise breaks out. Aegisthus appears at a small window, shouting.)

AEGISTHUS
Helft! Mörder! helft dem Herren! Mörder,
sie morden mich!

Hört mich niemand? hört
mich niemand?

ELECTRA
Agamemnon hört dich!

AEGISTHUS
Weh mir!

(He is dragged away from the window.)

CHRYSTHEMIS
(running in with a crowd of women:)
Elektra! Schwester! komm mit uns! o komm
mit uns! es ist der Bruder, drin im Haus!
es ist Orest, der es getan hat!

MEN'S VOICES

Orest! Orest! etc.

WOMEN'S VOICES

Orest! etc.

CHRYSTHEMIS
(punctuated by cries of "Orestes!" from within the palace:)
Komm! Er steht im Vorsaal, alle sind um ihn
und küssen seine Füße.
Alle, die Aegisth von Herzen hassten,
haben sich geworfen auf die andern,
überall, in allen Höfen, liegen Tote,

AEGISTHUS
And do they really report
that he is dead, and tell it so that
there is no doubt?

ELECTRA
Oh sir, they tell it not only
with words, no, but with lively gestures,
which leave no room for doubt.

AEGISTHUS
What is there about your voice? And what
has come over you, that you chime in with
what I say? Why are you staggering about
like that with your torch?

ELECTRA
All that has happened is
that at last I have grown wise and am
on the side of the strongest. Will you allow me
to go before you with a light?

AEGISTHUS
As far as the door.
Why are you dancing? Pay attention!

ELECTRA

Here! The steps —
mind you don't fall.

AEGISTHUS

Why is there no light here?
Who are those men in there?

ELECTRA
They are people who wish
to attend on you in person, sir. And I,
who have so often intruded upon you
boldly and presumptuously, will now at last
learn to withdraw at the right moment.

AEGISTHUS
Help! Murder! Help your master! Murder!
They're killing me!

Does no one hear me? Does
no one hear me?

ELECTRA
Agamemnon hears you!

AEGISTHUS
Woe! Woe!

CHRYSTHEMIS
Electra! Sister! Come with us! Oh come
with us! It's our brother who's in the house!
It is Orestes who has done it!

MEN'S VOICES

Orestes! Orestes! etc.

WOMEN'S VOICES

Orestes! etc.

CHRYSTHEMIS
Come! He is standing in the hall, they're
all round him and kissing his feet.
All those who hated Aegisthus in their hearts
hurled themselves upon the others;
everywhere, in all the courts, lie bodies;

alle, die leben, sind mit Blut bespritzt
und haben selbst Wunden, und doch
strahlen Alle, Alle umarmen sich und jauchzen.

Tausend Fackeln sind angezündet. Hörst du
nicht?

VOICES

Orest! Orest!

CHRYSOthemis

So hörst du denn nicht?

VOICES

Orest!

ELECTRA

Ob ich nicht höre? ob ich die
Musik nicht höre? sie kommt doch aus mir.
Die Tausende, die Fackeln tragen
und deren Tritte, deren uferlose
Myriaden Tritte überall die Erde
dumpf dröhnen machen, alle warten
auf mich: ich weiss doch, dass sie alle warten,
weil ich den Reigen führen muss, und ich
kann nicht, der Ozean, der ungeheure,
der zwanzigfache Ozean begräbt
mir jedes Glied mit seiner Wucht, ich kann mich
nicht heben!

CHRYSOthemis

Hörst du denn nicht, sie tragen ihn,
sie tragen ihn auf ihren Händen.

ELECTRA

Wir
sind bei den Göttern, wir Vollbringenden.
Sie fahren dahin wie die Schärfe des Schwerts
durch . . .

[. . . uns, die Götter, . . .

CHRYSOthemis

Allen sind die Gesichter verwandelt, . . .

. . . Allen schimmern die . . .

[. . . Augen und die alten Wangen vor Tränen.

ELECTRA

. . . aber ihre Herrlichkeit ist nicht zu viel für
uns.

CHRYSOthemis

Alle weinen.

ELECTRA

Ich habe . . .

[. . . Finsternis . . .

CHRYSOthemis

Hörst du's nicht?

ELECTRA

. . . gesät und ernte . . .

[. . . Lust über Lust.

CHRYSOthemis

Gut sind die Götter! Gut!

ELECTRA

Ich war ein schwarzer . . .

[. . . Leichnam unter Lebenden und diese
Stunde bin ich . . .

CHRYSOthemis

Es fängt ein Leben für dich und mich . . .

*all who are alive are besmeared with blood
and are themselves wounded, and yet
they are all smiling, all embracing one another
and rejoicing.*

*A thousand torches have been lit. Don't you
hear it?*

VOICES

Orestes! Orestes!

CHRYSOthemis

Don't you hear it?

VOICES

Orestes!

ELECTRA

*You ask if I hear it? If I
hear the music? It comes out of me myself.
The thousands who carry torches
and whose footsteps, whose
myriad footsteps fill the whole earth
with a hollow rumbling, all wait
for me: I know they are all waiting
because I must lead the dance,
and I cannot, for the mighty ocean, the ocean
grown twenty-fold more vast, engulfs
all my limbs with its weight and I cannot
lift myself!*

CHRYSOthemis

*Can't you hear? They're carrying him,
they're bearing him shoulder-high.*

ELECTRA

*We
are with the gods, we who accomplish.
They go through us like the blade of a sword, . . .*

[. . . the gods, . . .

CHRYSOthemis

All their faces are transfigured, . . .

. . . all their eyes are glistening, . . .

[. . . and old cheeks are wet with tears.

ELECTRA

. . . but their splendour is not too much
for us.

CHRYSOthemis

They are all weeping.

ELECTRA

I have . . .

[. . . sown the seeds . . .

CHRYSOthemis

Don't you hear it?

ELECTRA

. . . of adversity and reaped . . .

[. . . joy upon joy!

CHRYSOthemis

The gods are good! Good!

ELECTRA

I was a blackened . . .

[. . . corpse among the living, and in this hour
I am . . .

CHRYSOthemis

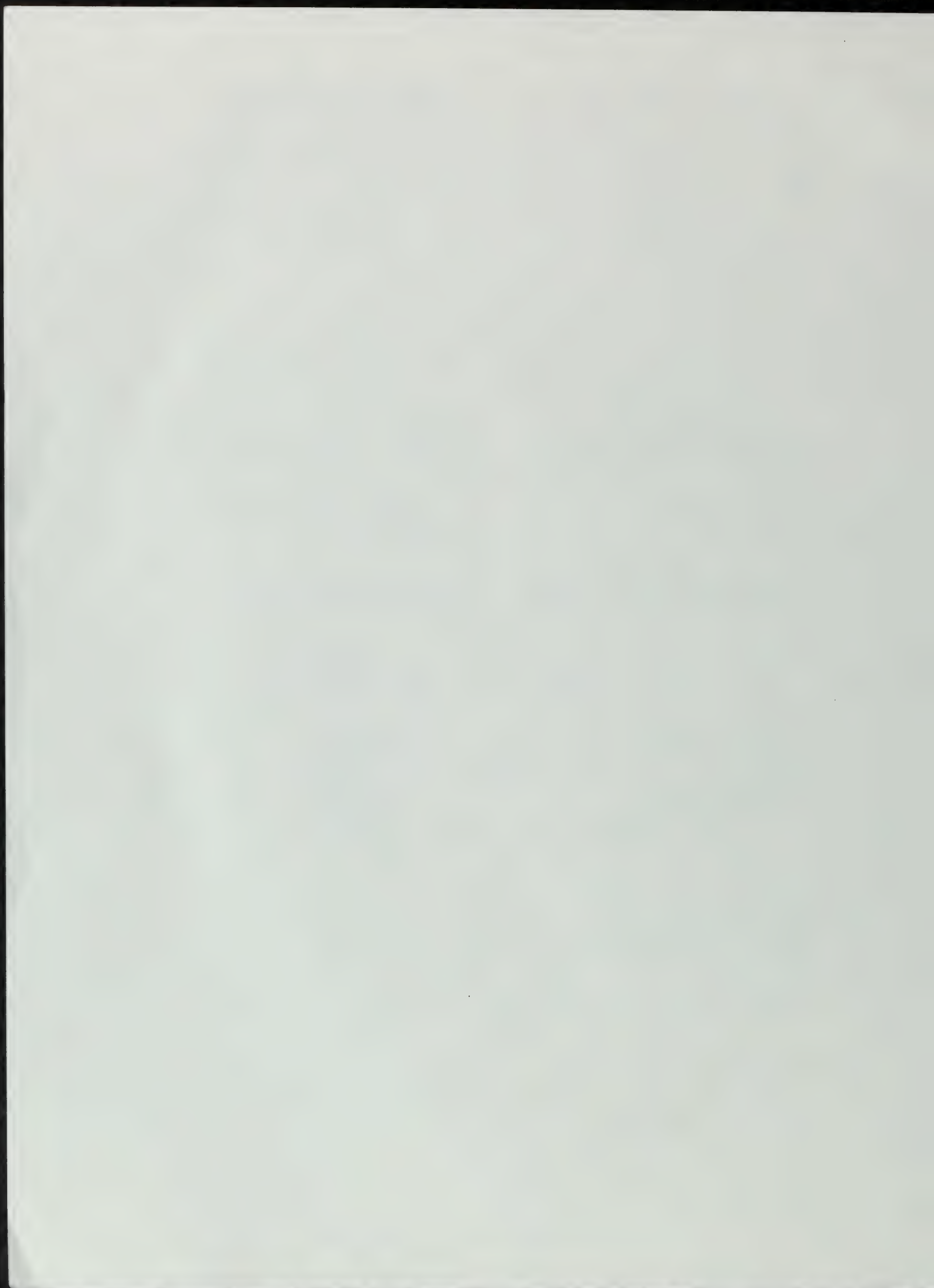
Life is beginning for you and me . . .

<p style="text-align: center;">ELECTRA</p> <p>... das Feuer des Lebens, ...</p> <p>[... und meine Flamme verbrennt ...</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>[... und alle Menschen an.</p> <p style="text-align: center;">ELECTRA</p> <p>[... die Finsternis der Welt.</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>[Die überschwänglich guten ...</p> <p>... Götter sind's, die das ...</p> <p>[... gegeben haben.</p> <p style="text-align: center;">ELECTRA</p> <p>[Mein Gesicht muss ...</p> <p>... weisser sein als das weissglüh'nde Gesicht des Monds.</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Wer hat uns je geliebt?</p> <p style="text-align: center;">ELECTRA</p> <p>Wenn einer auf mich sieht muss er den Tod empfangen oder muss vergehn vor Lust.</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Wer hat uns je geliebt?</p> <p style="text-align: center;">ELECTRA</p> <p>Seht ihr denn mein Gesicht? Seht ihr das Licht, das von mir ausgeht?</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Nun ist der Bruder da und Liebe fließt über uns wie Öl und Myrrhen, Liebe ist Alles! wer kann leben ohne ...</p> <p>[... Liebe?</p> <p style="text-align: center;">ELECTRA</p> <p>[Ai! ...</p> <p>... Liebe tötet aber keiner fährt dahin und hat die ...</p> <p>[... Liebe nicht gekannt!</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>[Elektra, ich muss bei ...</p> <p>... meinem Bruder stehn!</p>	<p style="text-align: center;">ELECTRA</p> <p>... the fire of life, ...</p> <p>[... and my flame is burning up ...</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>[... and for all men.</p> <p style="text-align: center;">ELECTRA</p> <p>[... the darkness of the world.</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>[It is the infinite goodness ...</p> <p>... of the gods that has ...</p> <p>[... brought it about.</p> <p style="text-align: center;">ELECTRA</p> <p>[My face must be ...</p> <p>... whiter than the shining white face of the moon.</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Who ever loved us?</p> <p style="text-align: center;">ELECTRA</p> <p>If anyone looks at me he must face death or pine away with joy.</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Who ever loved us?</p> <p style="text-align: center;">ELECTRA</p> <p>Do you all see my face? Do you see the light that shines out from me?</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Now our brother is here, and love flows over us like oil and myrrh — love is all! Who can live without ...</p> <p>[... love?</p> <p style="text-align: center;">ELECTRA</p> <p>[Ah! ...</p> <p>... love kills, but no one dies without ...</p> <p>[... having known love!</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>[Elektra, I must be ...</p> <p>... with my brother!</p>
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(As Chrysothemis runs into the palace, Electra begins a wild dance of triumph.)

<p style="text-align: center;">CHRYSOTHEMIS</p> <p style="text-align: center;">(looking out of the door, in front of an excited crowd:)</p> <p>Elektra!</p> <p style="text-align: center;">ELECTRA</p> <p>Schweig, und tanze. Alle müssen herbei! hier schliesst euch an! Ich trage die Last des Glückes, und ich tanze vor euch her. Wer glücklich ist wie wir, dem ziemt nur eins: schweigen und tanzen!</p> <p>(She does a few more frenzied steps and falls to the ground. Chrysothemis runs to her, but Electra lies rigid.)</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Orest! Orest!</p>	<p style="text-align: center;">CHRYSOTHEMIS</p> <p style="text-align: center;">(looking out of the door, in front of an excited crowd:)</p> <p>Electra!</p> <p style="text-align: center;">ELECTRA</p> <p>Be silent, and dance! Come here to me, all of you! Close your ranks! I bear the burden of joy, and I lead you in the dance. For people as happy as we are, one thing only is meet: to be silent and dance!</p> <p style="text-align: center;">CHRYSOTHEMIS</p> <p>Orestes! Orestes!</p>
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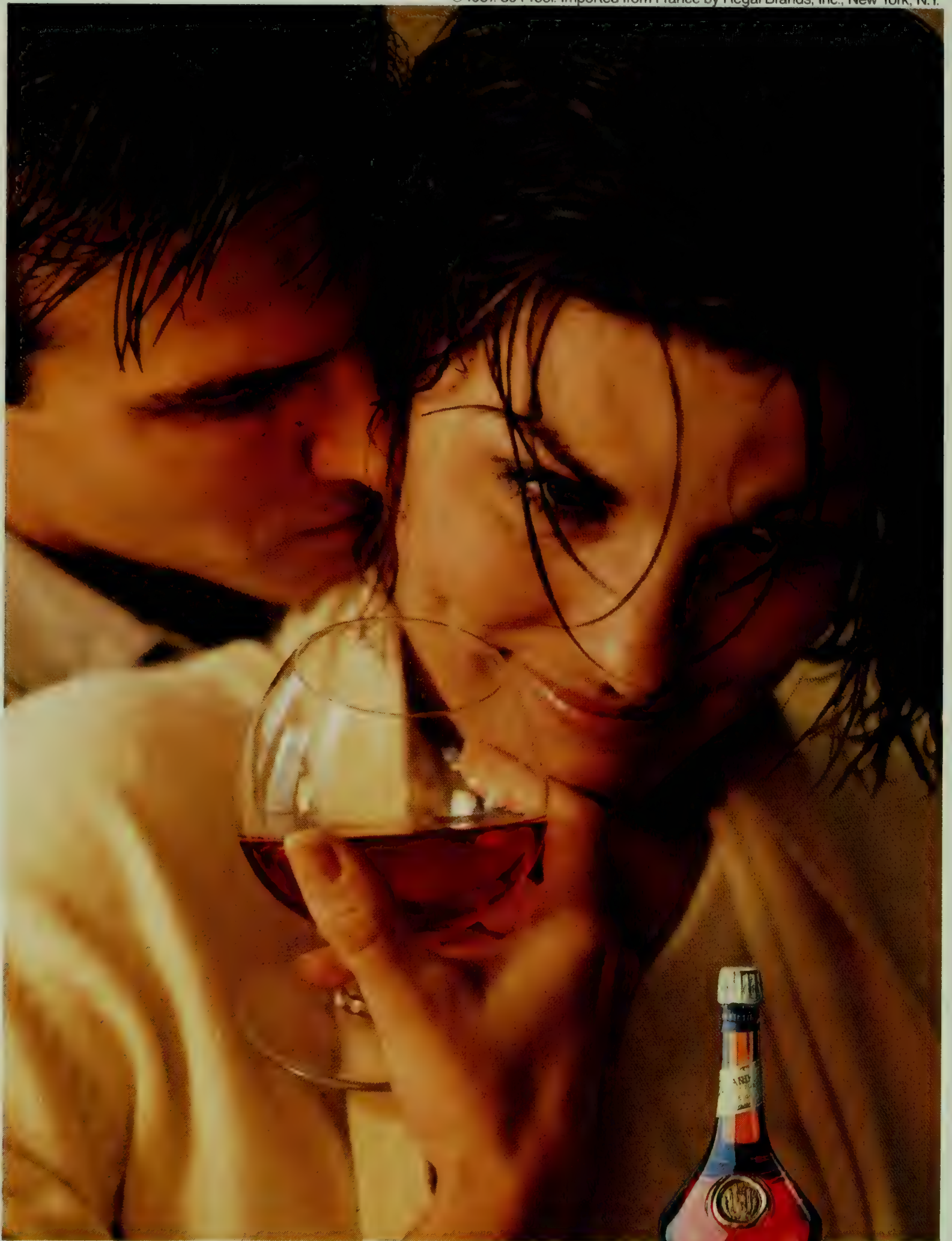
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This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Edward and Bertha C. Rose
Assistant Concertmaster Chair

Edward and Bertha Rose were lifelong Bostonians who resided for many years in the Back Bay in a home filled with art. They were extremely charitable, supporting many cultural institutions, including Brandeis University's Rose Art Museum. Edward Rose was president and director of the Rose-Derry Mattress Company. After he retired, Mr. and Mrs. Rose, who lived well into their eighties, dedicated their lives to seeing that cultural and educational institutions flourished in all forms and ensuring that a large number of people from all walks of life would have the opportunity to enjoy the arts. The Edward and Bertha C. Rose Chair came to the BSO as a gift from their estates.

Supper Talks and Supper Concerts

The Boston Symphony Association of Volunteers sponsors two different types of supper series during the BSO's winter season. The "Supper Talks" series combines a buffet supper at 6:15 p.m. in the Cohen Annex with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. The "Supper Concerts" series offers a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Annex. These events are offered on an individual basis, even if you do not attend that evening's BSO concert. The Supper Concerts on January 21, 23, and 26 will feature music of Haydn, Dukas, and Beethoven; those on February 18, 20, and 23 will feature the Brahms A major piano quartet, Op. 26. Speakers for upcoming Supper Talks are former Orchestra Personnel

Manager William Moyer (January 14), BSO flutist Leone Buyse (January 19), and BSO Managing Director Kenneth Haas (January 28). Single reservations at \$19 are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at 266-1492.

Cheers for Charlie

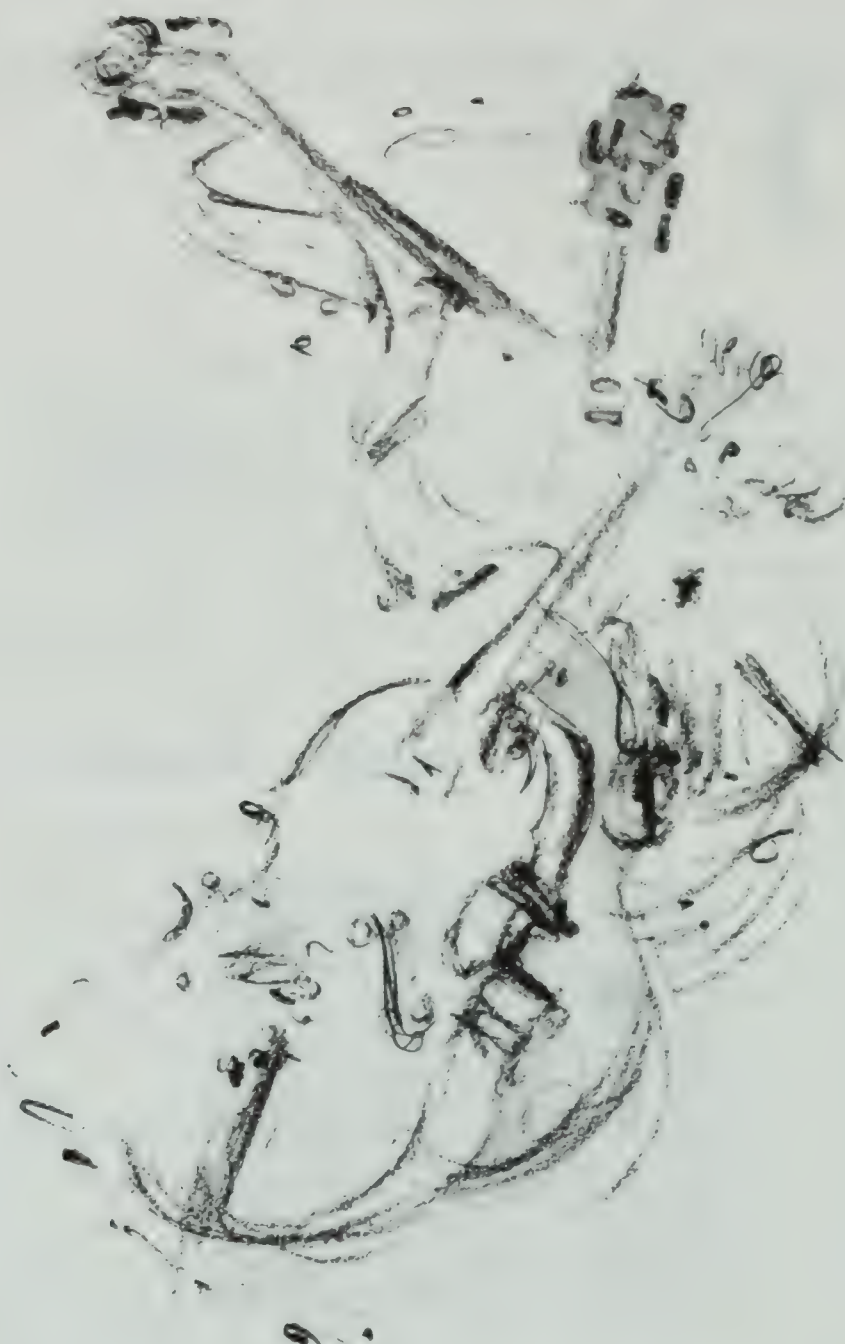
After more than twenty-five years of dedicated service to the Boston Symphony Orchestra, Box Office Manager Charles Rawson has retired from that position, though he will continue to work in the Symphony Hall box office on a part-time basis. Charlie joined the BSO staff in 1961 as one of three box office staff members. Through trying circumstances and numerous changes in the organization, Charlie has never lost his patience or his sense of humor; his fans include not only the entire BSO family, but countless ticket-buyers as well. Describing his years at the BSO as "the best," Charlie recently observed that "Symphony Hall has been very, very good to me, and I have tried very hard to reciprocate." We wish him all the best.

Remember Someone Special

The Boston Symphony Orchestra offers a Remembrance Fund through which you may recognize special occasions or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, please include the individual's name, address, and the occasion for the remembrance with your contribution. An acknowledgment card will be sent in your name. Remembrance or memorial contributions of \$10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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KEEP GREAT MUSIC ALIVE

BSO Members in Concert

Violinist Ronald Knudsen and cellist Sato Knudsen are soloists with the Newton Symphony Orchestra in the Vivaldi Concerto for violin and cello under Ronald Knudsen's direction on Sunday, January 17, at 8 p.m. at Aquinas Junior College in Newton Corner. Sato Knudsen is also featured in Bloch's *Schelomo*, Hebraic Rhapsody for cello and orchestra, and the concert concludes with Mendelssohn's Symphony No. 3, the *Scottish*. Tickets are \$12; for further information, call 965-2555.

Max Hobart and the Civic Symphony Orchestra offer international favorites and waltzes for dancing in a gala "Pops Around the World Concert" hosted and narrated by WGBH's Ron Della Chiesa on Friday, January 22, at 8 p.m. at the Royal Sonesta Hotel in Cambridge. The program includes music of Elgar, Dvořák, Bizet, Sibelius, and Johann Strauss. Tickets are \$21; for information and reservations, call 437-0231.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday and Friday, February 3 and 5, at 8 p.m. at Faneuil Hall. Mr. Dickson and concertmaster Robert Brink are soloists in Bach's Double Violin Concerto, BWV 1043, on a program with Bach's Brandenburg Concerto No. 3 and Tchaikovsky's Serenade for Strings. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

The John Oliver Chorale performs Haydn's *The Creation* with soloists Jayne West, Brad

Cresswell, and James Kleyla on Saturday, February 6, at Jordan Hall. Tickets are \$13, \$10, and \$7; for further information, call 924-3336.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein, performs music of Charles Wuorinen, Joan Tower, Fredric Rzewski, John Heiss, and David Stock—all "Composers Born in 1938"—on Monday, February 8, at 8 p.m. under the direction of its co-artistic director since 1984, John Harbison. Soprano Lorraine Hunt and BSO clarinetist Peter Hadcock are the featured soloists. Tickets are \$9 general admission (\$5 students and seniors); for further information, call 437-0231.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 18 are works from the Clarence Kennedy Gallery of Cambridge. Other organizations to be represented during the coming months are the Guild of Boston Artists (January 18-February 15) and Framingham's Danforth Museum (February 15-March 14). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further information.

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Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.


Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Concertmaster

Charles Munch chair

Tamara Smirnova-Šajfar

Associate Concertmaster

Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

Robert L. Beal, and

Enid L. and Bruce A. Beal chair

Lucia Lin

Assistant Concertmaster

Edward and Bertha C. Rose chair

Bo Youp Hwang

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Gottfried Wilfinger

Forrest Foster Collier chair

Fredy Ostrovsky

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Carolyn and George Rowland chair

Sheldon Rotenberg

Muriel C. Kasdon and

Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill

Fahnestock chair

Vyacheslav Uritsky

Charlotte and Irving W. Rabb chair

Ronald Knudsen

Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Michael Vitale

*Harvey Seigel

*Jerome Rosen

*Sheila Fiekowsky

*Gerald Elias

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

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‡Burton Fine

Charles S. Dana chair

Patricia McCarty

Anne Stoneman chair,

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*Participating in a system of rotated
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‡On sabbatical leave

§Substituting, 1987-88





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Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
*Maria Nistazos Stata chair,
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Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marion Gray Lewis chair

Piccolo
Lois Schaefer
*Evelyn and C. Charles Marran
chair*

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
*Beranek chair,
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Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
*Farla and Harvey Chet
Krentzman chair*

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfohl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison

Trombones
Ronald Barron
*J.P. and Mary B. Barger chair,
fully funded in perpetuity*
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
*Margaret and William C.
Rousseau chair*

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

this is a **musical cheer**



May the melody never end.

jordan marsh

this is the place!

certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
Michael Feinstein
Ferrante and Teicher
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and
National Music Camp
Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Bobby Short
Abbey Simon
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Friday, January 8, at 2

Saturday, January 9, at 8

Tuesday, January 12, at 8

KURT SANDERLING conducting

HAYDN

Symphony No. 82 in C, *The Bear*

Vivace assai

Allegretto

Menuet

Finale: Vivace

INTERMISSION

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Symphony No. 3 in D minor

(Bruckner-Schalk revision; ed. Schalk, 1890)

Mässig bewegt

[With moderate movement]

Adagio (etwas bewegt) quasi Andante

[Adagio (with some movement) like an Andante]

Scherzo: Ziemlich schnell; Trio

[Scherzo: Rather fast; Trio]

Finale: Allegro

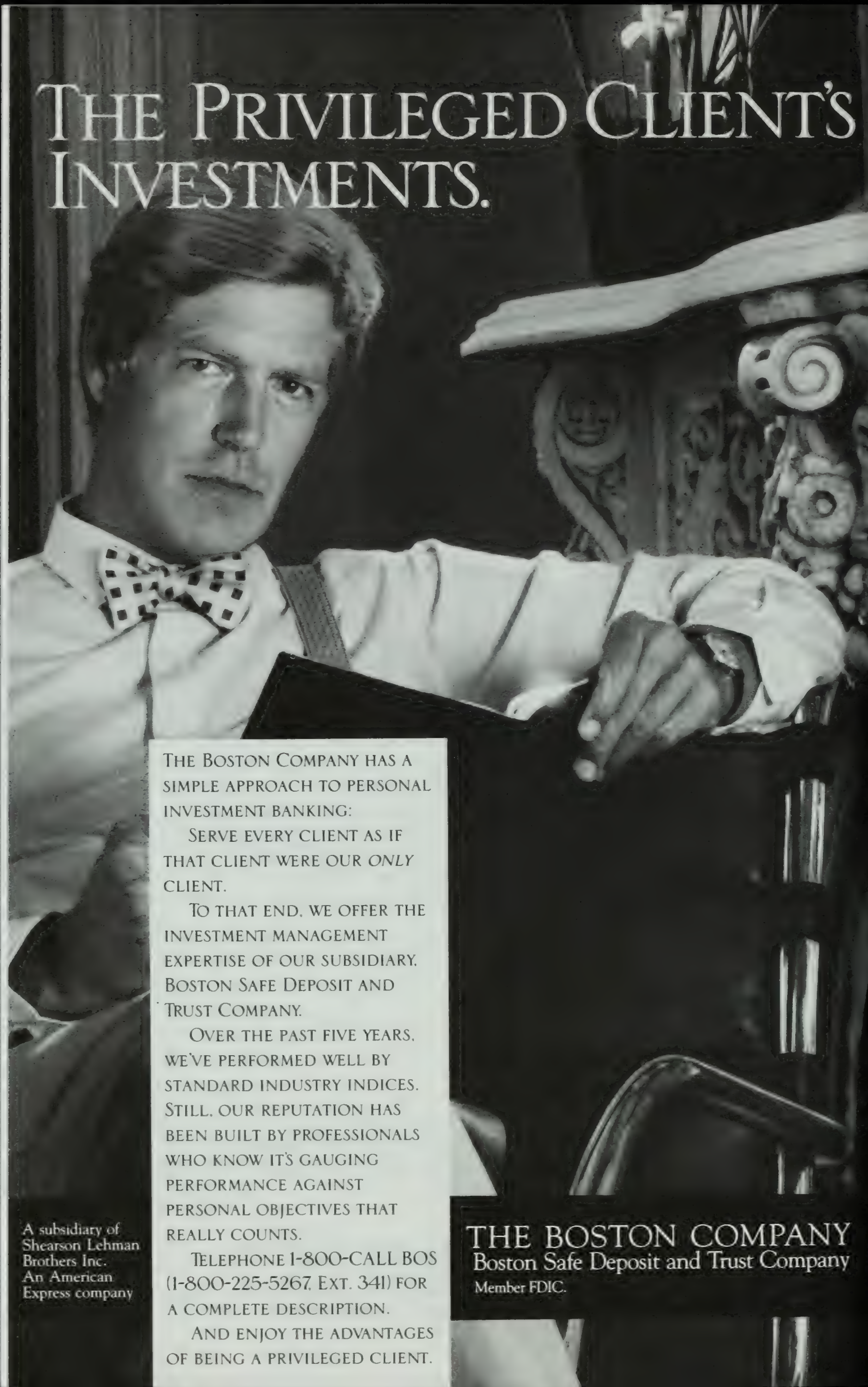
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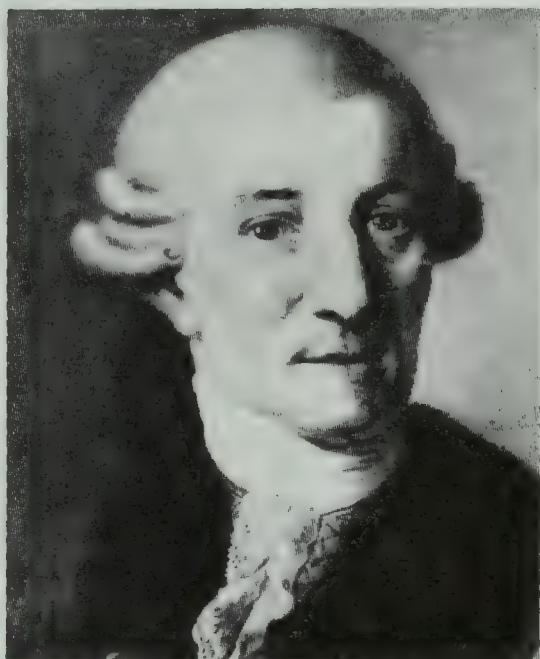
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Joseph Haydn

Symphony No. 82 in C, *The Bear*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 82 is one of six composed for Paris. The number bears no relation to the order of composition of the six works (Nos. 82-87); the present C major symphony was composed in 1786, probably the last of the six to be completed, and it apparently received its first performance in Paris in the series of "Le Concert de la Loge Olympique" in 1787. The Boston Symphony Orchestra gave the first American performances, under the direction of Arthur Nikisch, on December 6 and 7, 1889. Emil Paur led performances in November 1897; after that the work languished unplayed for eighty-five years until Antal Dorati con-

ducted it on one of two programs that he led here during the week of Haydn's 250th birthday, in April 1982. The score calls for one flute, two oboes, two bassoons, two horns in C alto (at times replaced in these concerts by optional trumpets) in the first, third, and fourth movements, two horns in F in the second movement, timpani, and strings.

Paris was one of the most musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living a quiet but very busy life in the service of Prince Nicolaus Esterházy in Vienna and, especially, at the princely estate of Esterháza (now in Hungary near its Austrian border), the composer had no inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by the Symphony No. 2 and a set of six string trios. All of these publications were unauthorized; the composer probably did not know about them, and he certainly never realized a cent from any Parisian publications of the 1760s. It wasn't long before his works sold so well that unscrupulous publishers did not hesitate to bring out works by other composers under the name of Haydn. The most brazen such case consisted of a set of six string quartets by Pater Romanus Hoffstetter; the publisher Bailleux simply deleted the true composer's name from the engraved plates of his title page (a "ghost" image of it is still barely visible) and added Haydn's, as if the quartets were by him. They have long been published, played, and recorded as "Haydn's" Opus 3 (which includes the much-loved serenade in Opus 3, No. 5—a familiar melody that is not, unfortunately, by Haydn).

The popularity continued through the 1770s and into the 1780s. Haydn learned in a letter from the director of the Parisian Concert Spirituel that his *Stabat Mater* had been performed there four times with great success. By this time the French were ready to approach Haydn directly for new music (all of the works published in earlier years had reached Paris through "unofficial" channels as copies of copies).

In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of the Parisian Freemasons called Le Concert de la Loge Olympique. The concertmaster of the organization, the Chevalier Saint-Georges, wrote to Haydn to offer the sum of 25 louis d'or per symphony, with an additional five louis for publication rights. Up to this point Haydn had earned nothing from his

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F I L E N E S

eighty-odd symphonies, so the sum proposed by the Parisian musicians seemed princely indeed.

Of the six Paris symphonies, conventionally numbered 82 to 87, Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1787 season. So well received were all six works that they were quickly adopted by the rival organization, the Concert Spirituel, as well.

Practically all the nicknames attached to various Haydn symphonies originated in the nineteenth century and have no authentic basis in the composer's conception. Probably the only reasonable purpose they serve is to provide a convenient—if often silly—tag to label a few of the dozens of symphonies in Haydn's enormous output; it is easier to refer to *L'Ours* or *The Bear* than "Symphony No. 82 in C major." At the same time, the nickname syndrome may well have contributed to the decline of Haydn's popularity during the Romantic era, when serious music was *serious*, witty music was regarded as light and trivial, and never (heaven forbid) should the twain meet. In any case, *The Bear* has no more significance as a title for No. 82 than *The*

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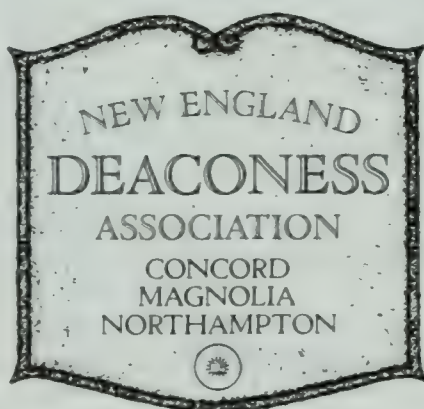
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Hen does for No. 83. Some imaginative soul described the finale with the image of a dancing bear and the nickname stuck.

The Symphony No 82 is one of a series of C major symphonies by Haydn, all of which are exceptionally brilliant in energy and festive sonority. The sweep of the first movement comes from the sharply etched rhythmic motives that provide strong continuity (the technique of imbuing his themes with an identifiable rhythmic profile is one of the things Beethoven learned from Haydn). This rhythmic life is combined with harmonic daring, including a stunningly bold dissonance just before the establishment of the new key (most of the instruments play the notes of the A-flat triad, emphasized by a *sforzando*, against a sustained G held in three different octaves by violas, horns, and oboes). Throughout this splendid movement the fanfare figures take on new life—and lead in unexpected directions—precisely when the listener expects them to be most stereotyped.

The Allegretto—a moderately fast “slow” movement—is laid out in one of Haydn’s favorite schemes: a double variation form, alternating Theme I (major) with Theme II (minor), each being varied in turn. At first the major theme is scarcely changed at all, but after its second return, it is extended for further treatment. The Menuet in this case is a true minuet (unlike some of the examples in the other Paris symphonies), stately and pompous, with a Trio that is folklike with charmingly scored wind solos.

Judging from the review that greeted Symphony No. 82 when it was first performed in Boston, the finale was the only part of the symphony that made a hit:

The “Bear” is a practically very recent “find” in Haydn’s works; and after last Saturday’s experience we think that few people will incline to think it an important one. The finale, however, is a gem. It was a pure delight to listen to, especially as it was superbly played.

Those words were written by the reviewer of the Boston *Transcript* who, though he didn’t sign the article, was probably W.F. Apthorp, who later on (wearing his other hat) wrote the BSO’s program notes. They are characteristic of the old blinkered view of Haydn as a genial comedian and nothing else.

The high-spirited finale begins with a drone on the pitch of the home key (like that of Haydn’s very last symphony, still nearly a decade in the future) before dancing away on a tune of clearly popular character. Yet for all its accessibility, the movement is replete with Haydn’s technical refinement, including particularly the wide-ranging development, where drones introduce the folk dance in a dizzying series of unexpected keys before settling down for the restatement and the dazzling C major sunburst of the conclusion.

—Steven Ledbetter

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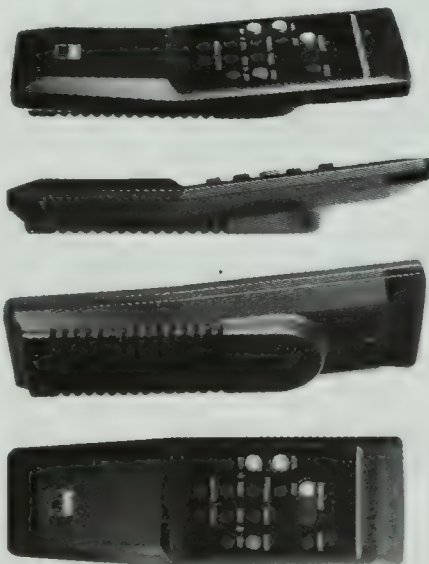
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Anton Bruckner

Symphony No. 3 in D minor

(Bruckner-Schalk revision; ed. Schalk, 1890)



Josef Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. His Third Symphony underwent a complex series of revisions: a first version was completed in 1873; the first publicly performed version was completed on April 28, 1877, and performed by the Vienna Philharmonic under the composer's direction on December 16 that year. The score, published the following year, was dedicated to Richard Wagner. That was the version of the symphony heard in the work's first American performance, given by the New York Symphony Society under the direction of Walter Damrosch at the Metropolitan Opera House on December 5, 1885. A decade after completing this first definitive version,

Bruckner undertook substantial revisions with the assistance and encouragement of his disciple, Franz Schalk. This third version was completed in 1889 and performed at a Vienna Philharmonic concert led by Hans Richter that December 21. Franz Schalk revised the score further before overseeing its publication in 1890. It is this final Bruckner-Schalk score with Schalk's further editings that will be performed at these concerts. The symphony has only been performed on two previous occasions by the Boston Symphony Orchestra: Wilhelm Gericke led performances of the 1890 version in March 1901, and Seiji Ozawa led performances of the 1877 version in October 1979. In all versions the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Playing the game of historical hindsight is always risky, but it is tempting to contemplate how Bruckner's career might have run had he not had the temerity to dedicate his Third Symphony to "*Meister Richard Wagner in tiefster Ehrfurcht.*" The choice of dedicatee seems innocent enough, but Bruckner did not understand the storm of controversy that swirled around his idol, nor did he have any inkling of the effect on his own career of siding so obviously with the dangerous "music of the future." The very wording of the dedication, which translates as something like "in deepest awe and reverence," implies a discipleship that made Bruckner a marked man among the anti-Wagner forces that held power in Vienna.

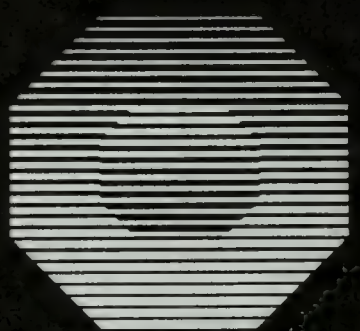
Bruckner had arrived in Vienna from rural Upper Austria in 1868 to take up the professorship of harmony and counterpoint at the Conservatory. He was forty-four years old and already known for his three Masses; he was regarded also as a scholar of superb technique. But he retained the essential simplicity of the peasant, in his short and stocky build, in his costume, and in his manners. Yet his earlier works had been acclaimed by the most influential Viennese critic, Eduard Hanslick, so his career in the capital seemed favorably inclined. Then came the Third Symphony with its dangerous affirmation of Wagnerian tendencies. The Wagnerians promptly hailed Bruckner as one of their own, while Hanslick's support evaporated instantly. From then on, reviews of Bruckner's works were politicized, and the anti-Wagner faction rarely provided even the minimum standards of fair reporting (such as a wildly enthusiastic audience response, which sometimes occurred without being mentioned in the pejorative reviews). To be sure, the Third Symphony had its own problems and did not enjoy the kind of audience success at first that some of the later symphonies had, but that is part of the long, tangled story of this problematic work.



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Bruckner had first become acquainted with Wagner's music while studying form and orchestration with Otto Kitzler in Linz in 1863. He was invited to Munich for the premiere of *Tristan und Isolde* in 1865 and had his first meeting with his idol. A silhouette by Otto Böhler shows the meeting of the two composers and captures their personalities with astonishing accuracy, Wagner graciously (or superciliously?) condescending to the simple and awe-struck organist-composer from the hinterlands. When Bruckner began composing his Third Symphony, late in 1872, he included quotations from *Tristan*, *Walküre*, and *Meistersinger*. In September 1873 he carried the scores of two symphonies—the Second in C minor and the almost-finished Third—to Bayreuth to show Wagner, in the hope that he would accept the dedication of one of them. Wagner chose the D minor symphony, and Bruckner went away so happy that he forgot which one his idol had chosen. The next day he had to write a note to confirm that it was the “symphony in D minor, where the trumpet begins the theme. A. Bruckner.” Wagner scribbled on the note, “Yes! yes! Kindest regards! Richard Wagner.”

As if the dedication were not a Wagnerian connection quite sufficient to sink Bruckner in most Viennese musical circles, Wagner himself provided fuel for the fires. When he visited Vienna in 1875, he descended from the arriving train and ignored a committee of admirers waiting to greet him, to rush over to Bruckner and ask, “When will the symphony be performed?” Then he turned to the others and announced, “Bruckner—he is my man!”

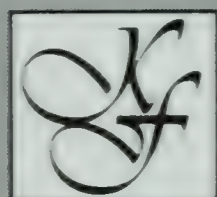
By the spring of 1874, Bruckner had already undertaken revisions of his symphony, in particular removing the Wagner quotations. Still the work was not performed, though the Vienna Philharmonic, always a notoriously conservative



Silhouette by Otto Böhler of Wagner and Bruckner



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ensemble, gave it a trial playing in 1875 and then dismissed it as “unperformable.” Bruckner himself completed his Fourth and Fifth symphonies. Only in May 1876 did he once again work on the Third, producing what deserves to be called the “first definitive version,” the first to reach performance and (in an approximately accurate edition) publication.

A performance was finally arranged in 1877, but only through the intervention of a cabinet minister who believed in the composer. Certainly the orchestra did not. Yet they might, in spite of themselves, have given an adequate account of the work if only a strong conductor had prepared the performance. The concert was scheduled for December 16, 1877, and it was to be conducted by one of Bruckner’s staunchest supporters, Johann Herbeck. But Herbeck died on October 28; the only course left was for Bruckner himself to conduct. Not only was he an unskilled conductor, he was also lacking in both the social graces that might have smoothed difficulties and the powerful overarching ego that might have suppressed dissent among the players. The result was a performance that could charitably be described as utterly unsatisfactory. More and more people left the hall as the concert went on. By the end, only about twenty-five young musicians remained to applaud; one of them was a seventeen-year-old named Gustav Mahler.

To a composer of Bruckner’s sensitivity, the effect can only have been devastating. Hanslick, the prime anti-Wagnerian, reacted with scathing sarcasm: “A vision of how Beethoven’s Ninth befriends Wagner’s *Walküre* and finds itself under her horse’s hooves . . . That fraction of the audience which remained to the end consoled the composer for the flight of the rest.” After that event, no one would even consider programming a work by Bruckner for four years.

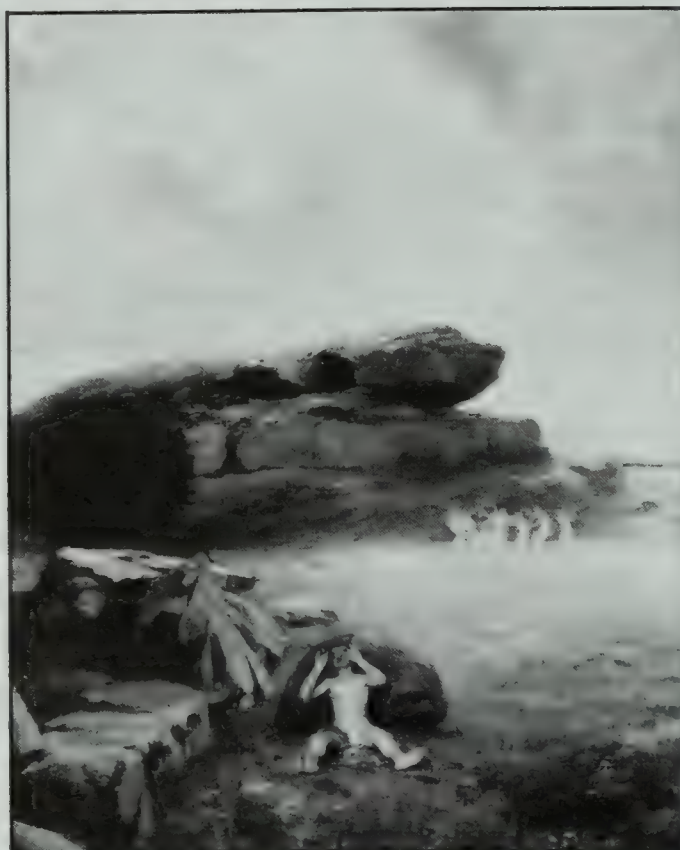
Ten years later Bruckner tried again to put the Third into acceptable shape. By then he had achieved the beginnings of a lasting success, especially with the Seventh Symphony, which had reached performance in Leipzig at the end of 1884 under the direction of Artur Nikisch (later conductor of the BSO). The Philharmonic decided to play the work in Vienna, though Bruckner anticipated the worst from the critical fraternity there. Hanslick ran true to form: he noted that there were good moments in the symphony—“here six, there eight bars”—but that, “between the lightnings are interminable stretches of darkness, leaden boredom, and feverish overexcitement.” Yet even Hanslick had to admit how rare it was for the audience at the first performance of a new work to call out the composer for a bow “four or five times after each movement.”

The success of the Seventh might have given Bruckner the confidence to pursue his creative course boldly. He soon completed his Eighth symphony and submitted it to Hermann Levi, who had led a triumphant and sympathetic performance of the Seventh in Munich; but much as he had loved the Seventh, Levi was unable to understand the Eighth, and he rejected the piece outright. This blow devastated the composer and set him off on a paroxysm of revisions, returning to many of his completed symphonies and substantially reworking them.

The Third underwent perhaps the most intensive scrutiny. For this revision, made in 1889, Bruckner was aided, if that is the right word, by his enthusiastic but misguided students Franz and Joseph Schalk. They convinced him to cut certain passages in the interest of brevity. To connect the parts that remained, they sometimes composed the linking passages themselves. And they substantially reorchestrated Bruckner’s work to make it sound more Wagnerian, with complex mixtures of sounds, as opposed to Bruckner’s characteristically chaste clarity and demarcation of the instrumental families. For the most part Bruckner undertook these revisions with the greatest reluctance, evidently only because he was convinced that his music would not be performed otherwise. And in the case of Symphony No. 3, the pub-

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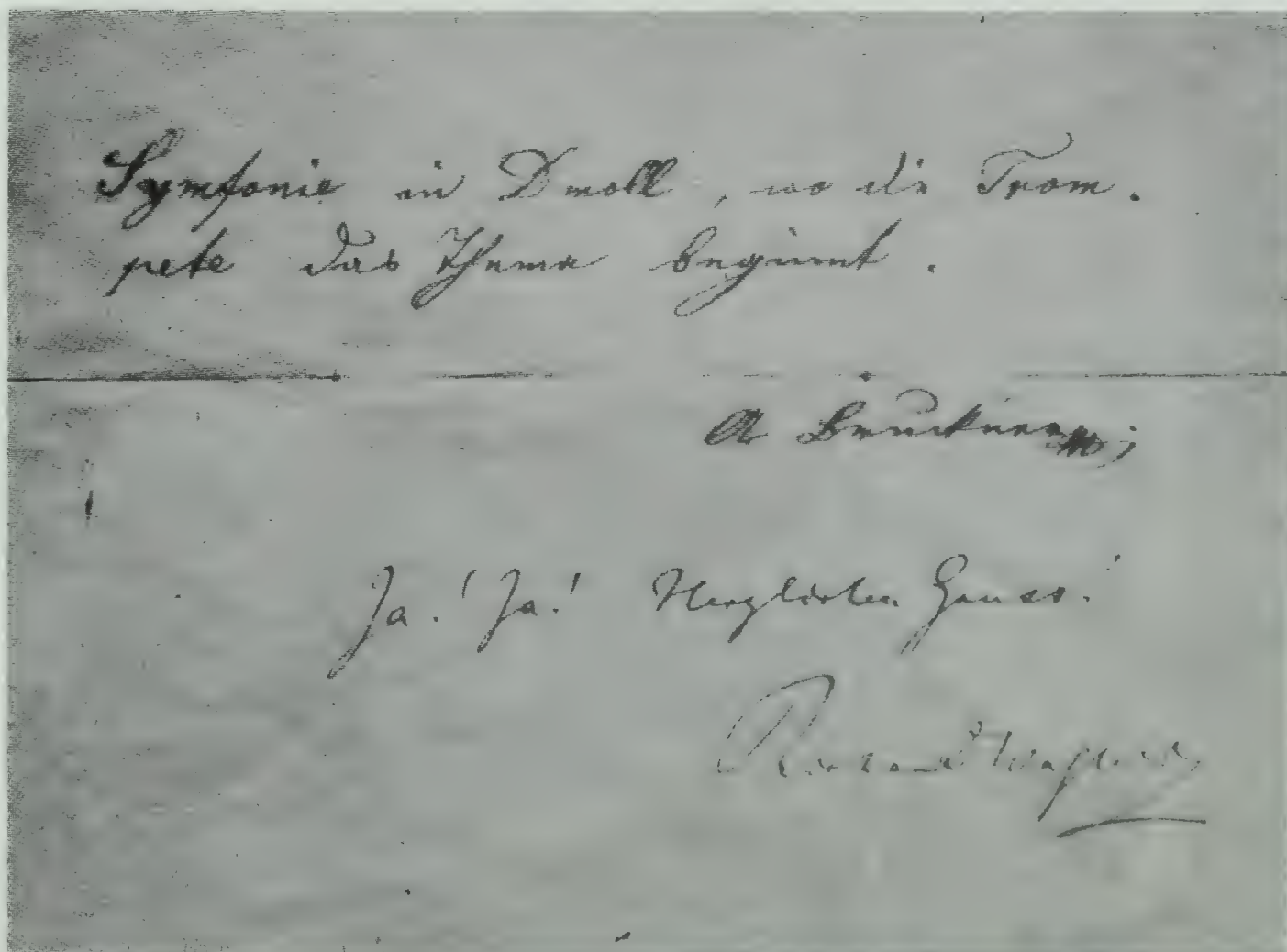
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lished version of 1890 (the edition to be performed here) includes changes beyond those in Bruckner's own manuscript, prepared with Franz Schalk in 1889; Schalk himself was evidently responsible for those changes, without, as far as we can tell, Bruckner's knowledge or approval.

The Third thus has the most tormented history of any of Bruckner's symphonies. Each of its versions contains certain weaknesses that might have justified some sort of revision, yet as a whole it bespeaks that unique musical vision that is Bruckner's. His symphonies were unique—especially coming in the late nineteenth century, an era of increasingly personal expression on the part of artists in all fields. But Bruckner does not offer elaborate confessions and personal expressions of *Weltschmerz*, as is so often the case with Mahler (with whom Bruckner is frequently compared), but rather abstract cathedrals built by a skilled craftsman aiming to glorify God and to express the great truths, using the elements of harmony and counterpoint. To accomplish this, Bruckner accepted the classical view of the symphony as a work laid out in four movements with no sort of literary program or story behind it. And he constantly referred—in his own way—to models that had excited him: Wagner, in a fairly superficial way, at least as far as it is reflected in Bruckner's own work, and Beethoven, whose Ninth Symphony lies behind so much of Bruckner.

In fact, though Hanslick's review of the Viennese performance of the Third was intended to be sarcastic, his reference to Beethoven's Ninth and Wagner's *Walküre* was perceptive. Both works begin with string tremolos in the key of D minor, as does Bruckner's symphony. In particular, Beethoven's manner of allowing the theme to coalesce out of a mysterious, hushed murmur in the strings fascinated Bruckner so much that five of his nine numbered symphonies begin with some variant of it. The Third is often described as starting with a tremolando in D minor, but it begins, more accurately, with several simultaneous ostinatos, which soon lead to the theme



Bruckner's note to Wagner regarding the dedication of the Third Symphony
(see page 27)



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on the solo trumpet that generates much of the music in the symphony. Again it is characteristic of Bruckner to build on primordial themes, like this one, which outline the octave and the fifth in the fundamental tonality. These become the atoms in the universe which he, as creator, summons to order.

The hushed beginning builds in volume and energy as pendants to the opening theme are developed. Suddenly Bruckner breaks off in silence and introduces a new theme, fortissimo, with the entire orchestra in unison (or, to be precise, ranged over four octaves). The great span of time that he envisions filling is suggested by the fact that the opening stays in the home key for a surprisingly long stretch. And when the new key (F major) is finally established, we have already heard several striking ideas, presented in separate blocks. The new theme, more lyrical in character, offers a quite different mood. The elaboration of all this material is extended and highly elaborate, with a forceful coda.

The slow movement begins nobly but soon becomes feverishly chromatic. The contrasting middle section introduces a warm, extended melody in the violas (in a slightly faster tempo, and switching from 4/4 to 3/4 time). Within this section, too, there appears a somewhat mysterious, hushed passage in the strings alone that is then developed at length. A restatement of the opening material dies away with chromatic chord progressions that might be a hint of Wagner's "magic sleep" motive from *Die Walküre*.

Bruckner's scherzos are frequently his most Austrian-sounding movements, since he so often recalls the popular Ländler, a country dance in an easy-going triple meter. In the Third Symphony this movement begins quietly (for the first time in Bruckner's symphonic career), but the hush is merely anticipatory, and the dance proper is graceful. The Trio is still more folksy in character.

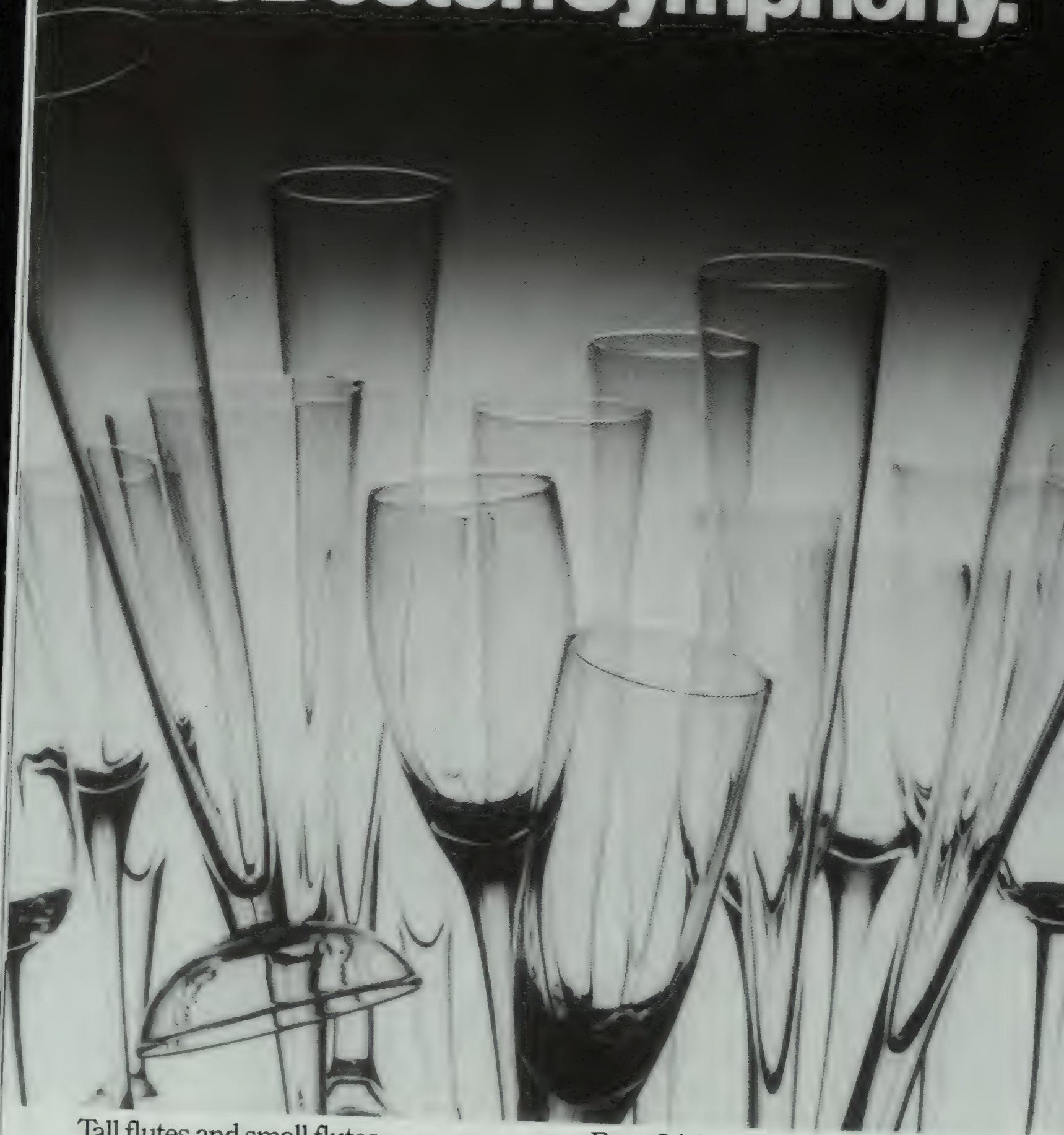
Bruckner's finale is complex and elaborate, built of colossal stones that tower against one another. Over racing string figures, the brass pour forth a fanfare that recalls the theme of the opening movement (it has the same rhythmic character). This exciting beginning gradually yields to a slower tempo and a move to the unexpected but radiant key of F-sharp major. Here Bruckner introduces a "double theme"—a dance figure (polka) in the strings, and a chorale in the brass—that he described to his pupil and first biographer, August Göllerich, as the two were strolling one evening on the Schottenring in Vienna and happened to pass a house in which a dance was going on, very near the site where lay the body of the cathedral architect Schmidt. Bruckner commented:

Listen! There in that house is dancing, and over there lies the master in his coffin—that's life. It's what I wanted to show in my Third Symphony. The polka means the fun and joy of the world and the chorale means sadness and pain.

This kind of varied expression suggests Mahler, who in other respects has so little in common with Bruckner. But here the chorale functions more as a background to the cheerfulness of the dance, not as admonitory counterpoint. The rather extended treatment of this double theme ends with the vigorous assertion by the full orchestra of a powerful near-unison in which the lower voices are a half-beat behind the upper parts, so that the effect is one of being forcefully disjointed. With these materials, Bruckner builds a rather sprawling finale culminating in a broad coda, a blazing counterpart to the hushed opening of the entire symphony, with the brass pouring out the trumpet theme against D major ostinatos played full tilt by the rest of the orchestra.

—S.L.

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More . . .

Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn in Washington, D.C., at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Symphony No. 82 is, of course, available as part of Antal Dorati's complete cycle of recordings of the Haydn symphonies with the Philharmonia Hungarica (London Stereo Treasury, in a six-disc set containing symphonies Nos. 82-92), with extensive annotation by Robbins Landon. It is also included in sets containing the six "Paris" symphonies; of these, Leonard Bernstein's spirited reading with the New York Philharmonic (CBS, three LPs) is highly recommended. The only single recording is a good one featuring Herbert von Karajan and the Berlin Philharmonic (DG, coupled with Symphony No. 87). No recording of the Symphony No. 82 has yet been issued on compact disc.

Hans-Hubert Schönzeler's *Bruckner* is a brief, nicely illustrated life-and-works (Calder). The most penetrating musical discussion of the symphonies is to be found in Robert Simpson's *The Essence of Bruckner* (Chilton). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides gives a sympathetic introduction to these works (U. of Washington paperback). Dika Newlin's *Bruckner, Mahler, Schoenberg* is an interesting study that links the three composers as part of the great Viennese musical tradition (Norton). Though not dealing with every movement of each symphony, Deryck Cooke's chapter on Bruckner in the first volume of the symposium *The Symphony*, edited by Robert Simpson, is sympathetic and enlightening (Pelican paperback), with extensive discussion of the first and last movements of the Third Symphony. The complex series of scores, versions, and editions of Bruckner's music, brought on largely by the well-intentioned but misguided efforts of his disciples to spread performances of his work, have caused headaches for everyone performing, studying, or writing about this music. Deryck Cooke brought some order out of this chaos in a series of articles originally published in the *Musical Times* and later republished in this country by *The Musical Newsletter* as "The Bruckner Problem Simplified." It is possible to hear all of the three major surviving versions of the Bruckner Third on current or recent recordings. The 1874 version, which was never published, was recorded by Eliahu Inbal and the Frankfurt Radio Symphony Orchestra (Teldec, available on compact disc); it was recently dropped from the Schwann catalogue, though, so it may be going out of print. An excellent Philips recording of the 1877 version by the Concertgebouw Orchestra under Bernard Haitink has been unaccountably deleted from the catalogue, but Riccardo Chailly's reading with the Berlin Radio Symphony Orchestra remains available (London). As for the 1890 version heard at these concerts, the best available recording is the one by Herbert von Karajan with the Berlin Philharmonic (DG).

—S.L.

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Kurt Sanderling



Born in 1912, Kurt Sanderling received his musical training in Berlin. He began as a pianist, accompanying Lieder recitals and coaching singers at the Berlin State Opera. Klemperer, Kleiber, Blech, and Fürtwangler, all conducting in Berlin during those years, were formative influences in Mr. Sanderling's development as a conductor. In 1936 Mr. Sanderling emigrated from Germany, serving first as conductor of the Moscow Radio Orchestra, then as music director of the Kharkov Philharmonic. In 1942 he was appointed permanent conductor of the Leningrad Philharmonic, a post he shared with Yevgeny Mravinsky until 1960.

After World War II Mr. Sanderling made the first of his tours of Europe with the Leningrad Philharmonic. In 1960 he returned to Berlin to become music director of the Berlin Symphony Orchestra, which attained international renown under his direction in a remarkably short time. Concert tours with that orchestra took Mr. Sanderling to most of Europe and to Japan as his international reputation grew. From 1964 to 1967 he also conducted the Dresden Staatskapelle.

Mr. Sanderling's wide repertory ranges from the Baroque to the contemporary, and he is kept busy with guest engagements with the major orchestras of Europe, Japan, North America, Canada, and Australia. Among his special honors was his engagement in 1972 as the first guest conductor to lead the Philharmonia Orchestra of London after the retirement of Otto Klemperer. Since that time he has conducted several times a year in London, and in 1981 he recorded all the Beethoven symphonies with the Philharmonia. His other recordings include the four Brahms symphonies with the Dresden Staatskapelle, the complete symphonies of Sibelius, the symphonies 5, 6, 8, 10, and 15 of Shostakovich, Mahler's Ninth and Tenth symphonies, and the Tchaikovsky Fourth, for which recording he was awarded a Grand Prix du Disque in 1956. In 1977 Mr. Sanderling retired as music director of the Berlin Symphony; since then he has devoted his time to conducting worldwide. In addition to regular appearances at the Prague Spring Festival, the Salzburg Summer Festival, the Warsaw Fall Festival, and the Vienna Festival Weeks, he frequently conducts the major orchestras of North America, such as the Los Angeles Philharmonic, the New York Philharmonic, the St. Louis Symphony, and the San Francisco Symphony. Mr. Sanderling is making his Boston Symphony Orchestra debut with his performances here this season.



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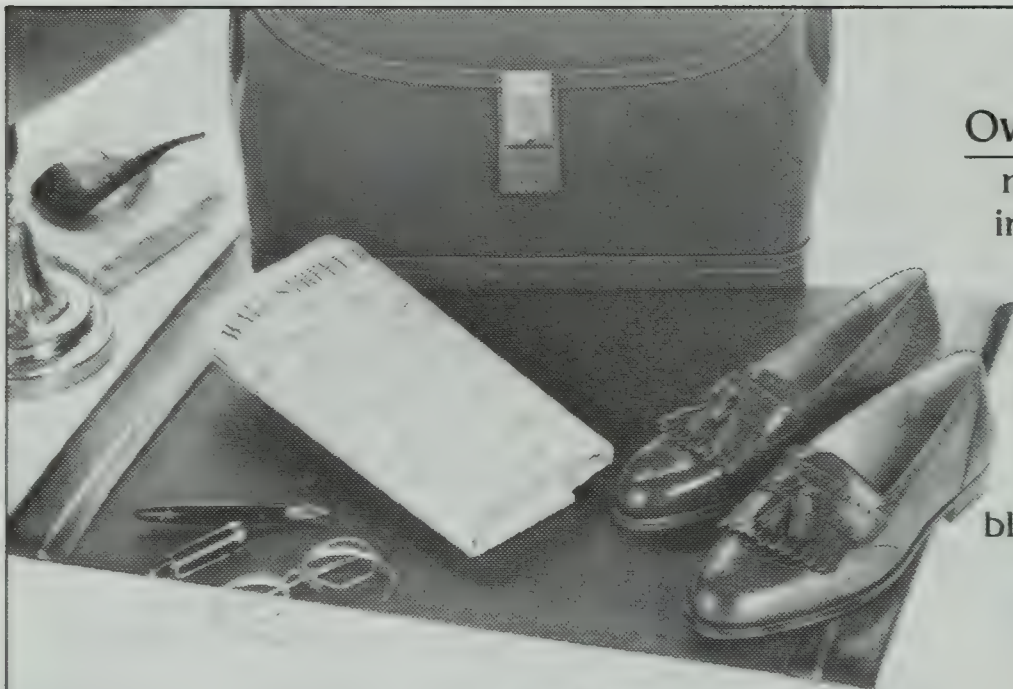
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Friday 'A'—January 15, 2-3:55

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Tuesday 'C'—January 17, 8-9:55

KURT SANDERLING conducting

MITSUKO UCHIDA, piano

MOZART Piano Concerto No. 22
in E-flat, K.482

SHOSTAKOVICH Symphony No. 15

Wednesday, January 20 at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'A'—January 21, 8-10:05

Friday 'A'—January 22, 2-4:05

Saturday 'B'—January 23, 8-10:05

Tuesday 'B'—January 26, 8-10:05

ESA-PEKKA SALONEN conducting

DUKAS *La Péri* (complete)

HAYDN Symphony No. 78

SIBELIUS *Four Legends from the Kalevala*

Thursday 'C'—January 28, 8-9:50

Friday 'B'—January 29, 2-3:50

Saturday 'A'—January 30, 8-9:50

ESA-PEKKA SALONEN conducting

CHO-LIANG LIN, violin

NIELSEN *Helios Overture*

MENDELSSOHN Violin Concerto

LUTOSLAWSKI Symphony No. 3
(Boston premiere)

Wednesday, February 10 at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'D'—February 11, 8-9:55

Friday 'B'—February 12, 2-3:55

Saturday 'B'—February 13, 8-9:55

Tuesday 'B'—February 16, 8-9:55

EDO DE WAART conducting

MALCOLM LOWE, violin

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before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15,

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 266-1492.

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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Edward and Bertha C. Rose
Assistant Concertmaster Chair

Edward and Bertha Rose were lifelong Bostonians who resided for many years in the Back Bay in a home filled with art. They were extremely charitable, supporting many cultural institutions, including Brandeis University's Rose Art Museum. Edward Rose was president and director of the Rose-Derry Mattress Company. After he retired, Mr. and Mrs. Rose, who lived well into their eighties, dedicated their lives to seeing that cultural and educational institutions flourished in all forms and ensuring that a large number of people from all walks of life would have the opportunity to enjoy the arts. The Edward and Bertha C. Rose Chair came to the BSO as a gift from their estates.

Supper Talks and Supper Concerts

The Boston Symphony Association of Volunteers sponsors two different types of supper series during the BSO's winter season. The "Supper Talks" series combines a buffet supper at 6:15 p.m. in the Cohen Annex with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. The "Supper Concerts" series offers a chamber music performance given by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Annex. These events are offered on an individual basis, even if you do not attend that evening's BSO concert. The Supper Concerts on January 21, 23, and 26 will feature music of Haydn, Dukas, and Beethoven; those on February 18, 20, and 23 will feature the Brahms A major piano quartet, Op. 26. Speakers for upcoming Supper Talks are BSO flutist Leone Buyse (January 19) and BSO Managing Director

Kenneth Haas (January 28). Single reservations at \$19 are available only as space permits and are accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at 266-1492.

Cheers for Charlie

After more than twenty-five years of dedicated service to the Boston Symphony Orchestra, Box Office Manager Charles Rawson has retired from that position, though he will continue to work in the Symphony Hall box office on a part-time basis. Charlie joined the BSO staff in 1961 as one of three box office staff members. Through trying circumstances and numerous changes in the organization, Charlie has never lost his patience or his sense of humor; his fans include not only the entire BSO family, but countless ticket-buyers as well. Describing his years at the BSO as "the best," Charlie recently observed that "Symphony Hall has been very, very good to me, and I have tried very hard to reciprocate." We wish him all the best.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 18 are works from the Clarence Kennedy Gallery of Cambridge. Other organizations to be represented during the coming months are the Guild of Boston Artists (January 18-February 15) and Framingham's Danforth Museum (February 15-March 14). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further information.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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BSO Members in Concert

Violinist Ronald Knudsen and cellist Sato Knudsen are soloists with the Newton Symphony Orchestra in the Vivaldi Concerto for violin and cello under Ronald Knudsen's direction on Sunday, January 17, at 8 p.m. at Aquinas Junior College in Newton Corner. Sato Knudsen is also featured in Bloch's *Schelomo*, Hebraic Rhapsody for cello and orchestra, and the concert concludes with Mendelssohn's Symphony No. 3, the *Scottish*. Tickets are \$12; for further information, call 965-2555.

Max Hobart and the Civic Symphony Orchestra offer international favorites and waltzes for dancing in a gala "Pops Around the World Concert" hosted and narrated by WGBH's Ron Della Chiesa on Friday, January 22, at 8 p.m. at the Royal Sonesta Hotel in Cambridge. The program includes music of Elgar, Dvořák, Bizet, Sibelius, and Johann Strauss. Tickets are \$21; for information and reservations, call 437-0231.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday and Friday, February 3 and 5, at 8 p.m. at Faneuil Hall.

Mr. Dickson and concertmaster Robert Brink are soloists in Bach's Double Violin Concerto, BWV 1043, on a program with Bach's Brandenburg Concerto No. 3 and Tchaikovsky's Serenade for Strings. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

The John Oliver Chorale performs Haydn's *The Creation* with soloists Jayne West, Brad Cresswell, and James Kleyla on Saturday, February 6, at Jordan Hall. Tickets are \$13, \$10, and \$7; for further information, call 924-3336.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein, performs music of Charles Wuorinen, Joan Tower, Fredric Rzewski, John Heiss, and David Stock—all "Composers Born in 1938"—on Monday, February 8, at 8 p.m. under the direction of its co-artistic director since 1984, John Harbison. Soprano Lorraine Hunt and BSO clarinetist Peter Hadcock are the featured soloists. Tickets are \$9 general admission (\$5 students and seniors); for further information, call 437-0231.



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Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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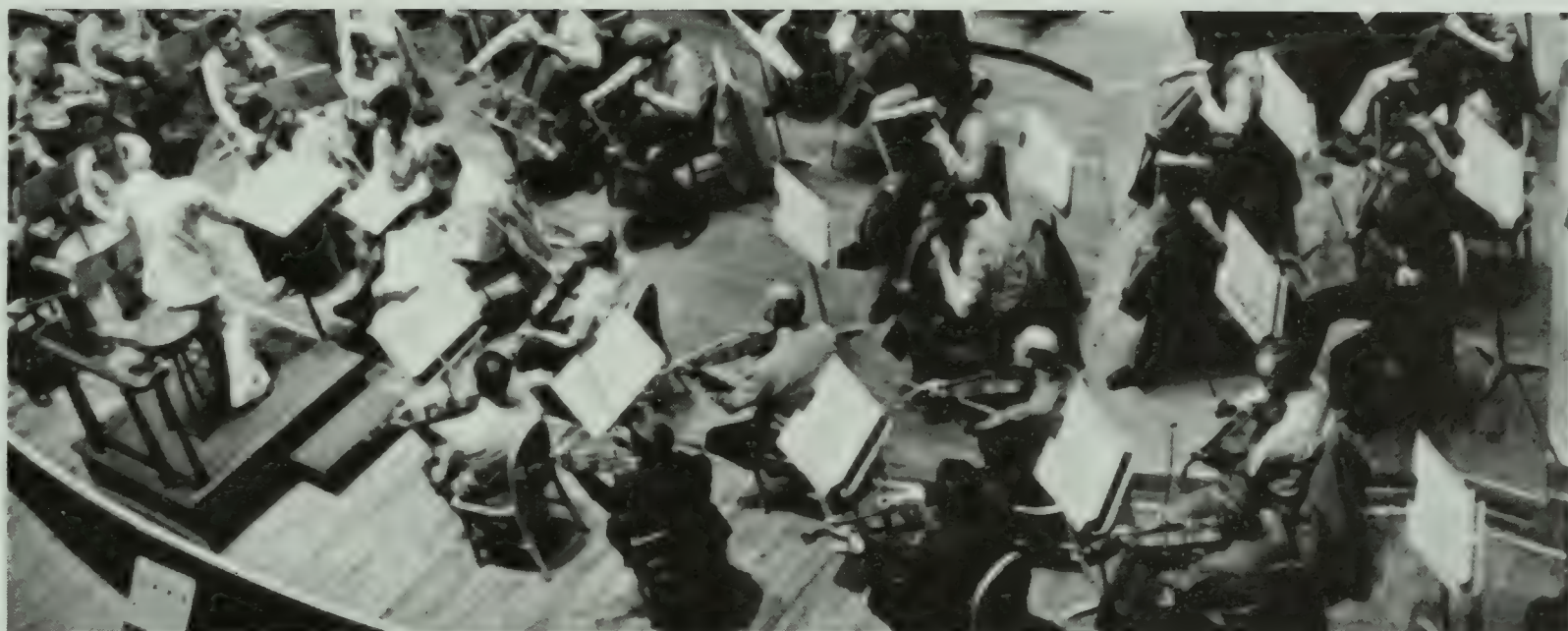
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Philip R. Allen chair
Martha Babcock
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Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
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Lawrence Wolfe
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Fenwick Smith
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Leone Buyse
Marion Gray Lewis chair

Piccolo
Lois Schaefer
*Evelyn and C. Charles Marran
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Edward A. Taft chair
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‡Matthew Ruggiero
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Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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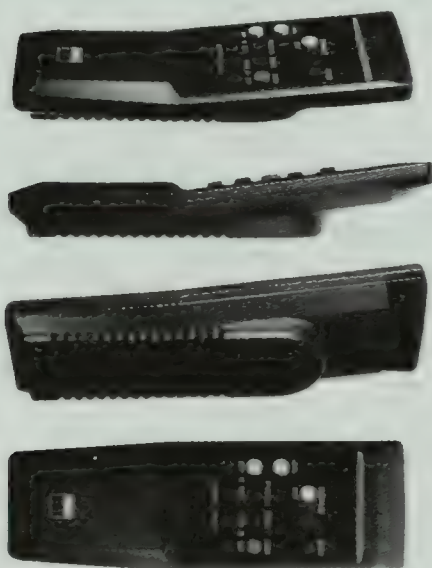
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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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Tuesday, January 19, at 8

KURT SANDERLING conducting

MOZART

Piano Concerto No. 22 in E-flat, K.482

Allegro

Andante

Allegro—Andantino cantabile—Tempo primo

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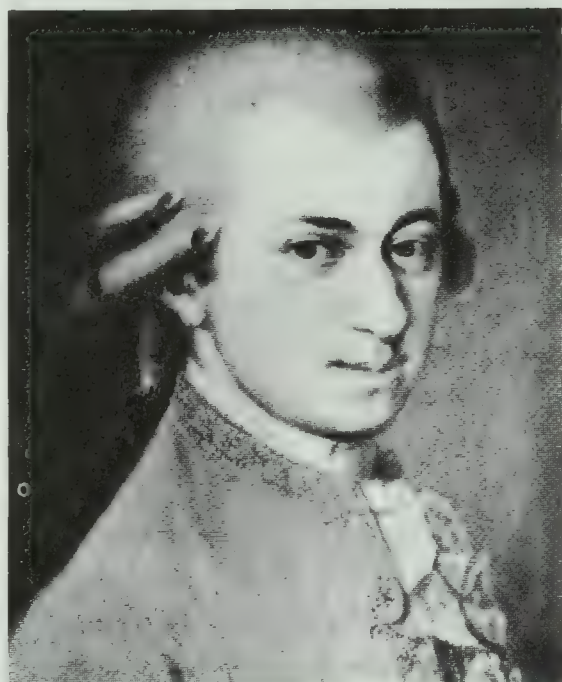
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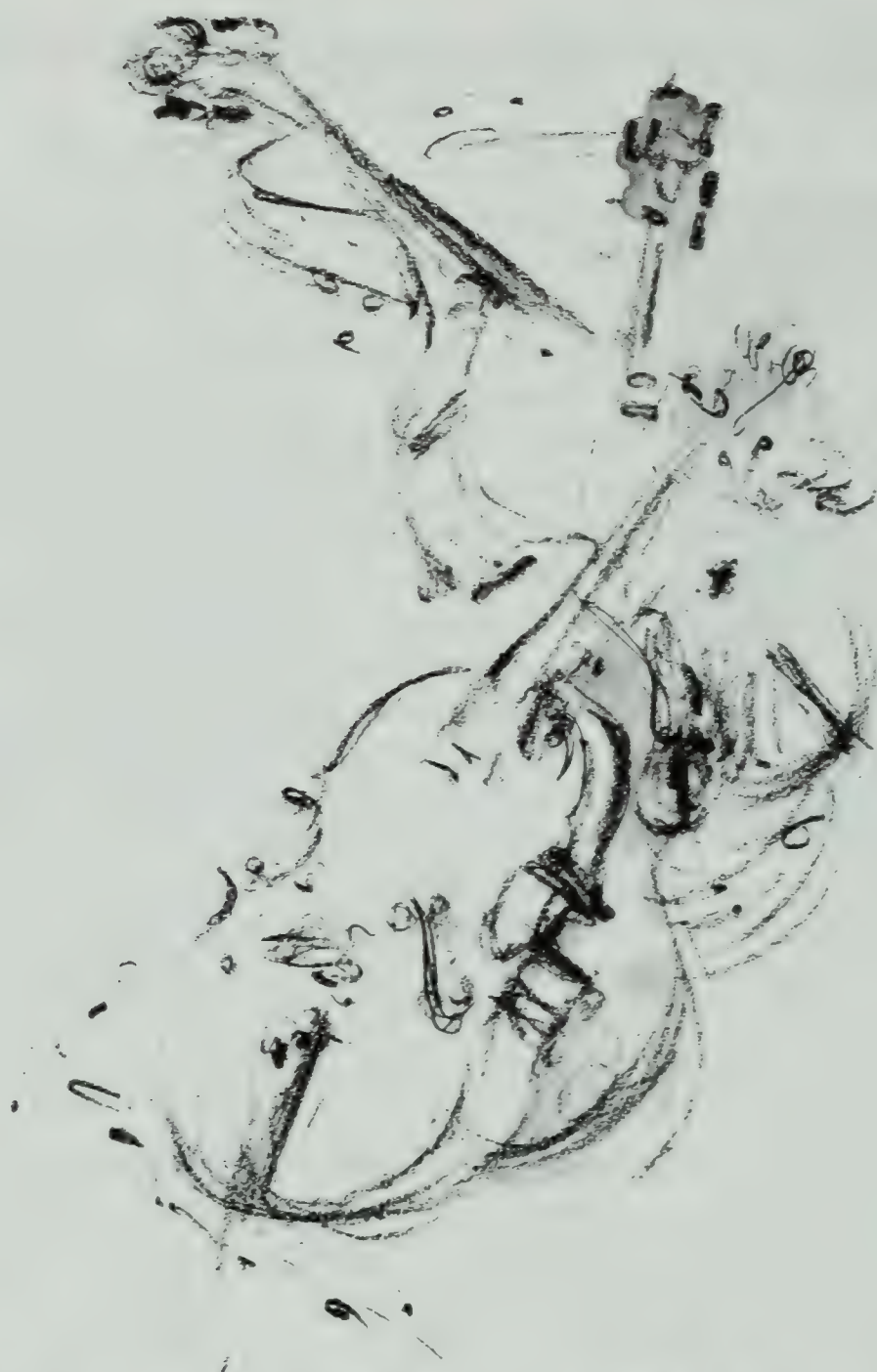


Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He entered the piano concerto in E-flat, K.482, into his catalogue on December 16, 1785. He introduced the work as an entr'acte at a performance of the oratorio "Esther" by Karl Ditters von Dittersdorf in Vienna on December 23, 1785. Antonio Salieri conducted the oratorio and perhaps the concerto as well. The first known American performance was presented on February 26, 1859, by the Philharmonic Society of Boston, when Benjamin J. Lang was soloist and Carl Zerrahn conducted. This concerto has been

heard at Boston Symphony concerts first with Egon Petri under Serge Koussevitzky in November 1933, later with George Copeland under Koussevitzky, Evelyne Crochet under Charles Munch, Stephen Bishop under Colin Davis, Emanuel Ax under Erich Leinsdorf, and, most recently, in November 1985, Alicia de Larrocha under Bernard Haitink. The orchestra consists of flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Between the end of 1783 and the early summer of 1788, Mozart wrote a baker's dozen of piano concertos, all but one of the series falling into the span from February 1784 (K.449 in E-flat) and December 1786 (K.503 in C). In those five years, which were the years both of Mozart's most delirious public success and of his great decline in popular favor, he also wrote, among many other things, the last three of the six string quartets dedicated to Haydn and the D major quartet, K.499, the two piano quartets, the quintet for piano with winds, the viola quintets in C and G minor, *Eine kleine Nachtmusik*, the *Prague* Symphony, *Figaro*, and *Don Giovanni*. In 1784, hardly able to keep up with the demand for his own appearances as pianist, he wrote six concertos, then three each in 1785 and 1786. K.482, written in the middle of *Figaro*, is the last of the 1785 set. Both majestic and gentle—Girdlestone aptly says that "combining grace and majesty . . . this one is the queenliest" of Mozart's concertos—it offers a remarkable contrast to its two predecessors, the D minor, K.466, and the C major, K.467, both of them hyperinventive and audaciously personal. The E-flat concerto and the lovely A major, K.488, that followed two-and-a-half months later, are a gentle interlude in the series. With the C minor concerto, K.491 (March 1786), and the grand C major, K.503 (December 1786), Mozart returned to a denser manner of composition and to a higher level of intellectual ambition.

Mozart begins here with a formula we find often in his pieces in E-flat, a firm, fanfare-like phrase and a quiet response. This is one of his trumpets-and-drums concertos, though in E-flat the sonority is mellow rather than brilliant. Mozart, being Mozart, can make something remarkable even of these conventional fanfares—the sudden fortissimo in the middle of the second measure in the *Sinfonia concertante* for violin and viola, for example, or here the odd phrase-length of three bars. The really personal note, however, comes in the answer, which here consists of a series of softly dissonant suspensions in two horns with the two bassoons in unison providing a bass. The harmonies outlined by that bass are not extraordinary; the specific articulation and presentation, on the other hand, is altogether individual



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and delightful. (It is also, on the most modest possible scale, an example of Mozart's post-1782 sense of texture.) Statement and answer are repeated, only this time the horn suspensions are given a sound never before heard in one of Mozart's concertos, the sound of clarinets, still a novel instrument in the middle '80s and one for whose round softness Mozart had a special feeling. The bass to the clarinets, everything now being an octave higher than before, is given to non-bass instruments, namely violins. In twenty seconds of music, Mozart has set the stage for us. It is a movement rich in lyric themes, this Allegro, relatively casual in its development, exceptionally inventive in its non-automatic recapitulation.

We read that at the first performance in Vienna the audience demanded (and got) an encore of the Andante. It is a most wonderful movement. Its theme is a lament, long and irregular, for muted strings, all broken lines, sighs, and pathetic silences.* We hear three variations on this paragraph, the first two for the piano alone or with a quiet accompaniment of strings, the third an extraordinary dialogue that engages the entire orchestra (save trumpets and drums, which are silent throughout this movement). But on either side of Variation II Mozart puts an independent episode, the first for winds alone, the second a string-accompanied duet for flute and bassoon. The last variation, more expansive than the theme and the two variations that came before, spills into a coda that, for pathos and magic of harmony, surpasses everything we have yet heard. The Andante is the concerto's true center, sensuous, deeply pathetic, surprising and complex, yet utterly clear.

From there Mozart moves into a 6/8 hunting finale on a theme that is a slightly more formal, less capricious variant of the one in the B-flat concerto, K.450, of March 1784. Like the finale of the earlier great concerto in E-flat, K.271 (January 1777), this movement is interrupted by a slower interlude in 3/4, though not so specifically minuet-like this time. It harks back to the textures of the Andante, beginning with the wind music from the world of serenades and looking ahead to the perfumes of Fiordiligi's and Dorabella's garden, and alternating these fragrant sounds with the union of the piano and the orchestral strings. Here in the allegro portion of the movement are several instances where Mozart wrote shorthand rather than a completely realized piano figuration, passages where the soloist is asked to meet the challenge of putting flesh on the bones and color on the skin. The formality and simplicity of the opening theme allow room for subtle alterations of shape and harmony at its various returns. The whole movement is indeed a feast of gentle wit, the best of all the jokes—and it is a wistful one—being saved for the very end.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on Mozart's E-flat piano concerto, K.482, was written for the program book of the San Francisco Symphony and is used here by permission of that orchestra.

*It is a paragraph of thirty-two measures; the structure, however, is not the textbook $8+8+8+8$, but $12+(8+12)$.

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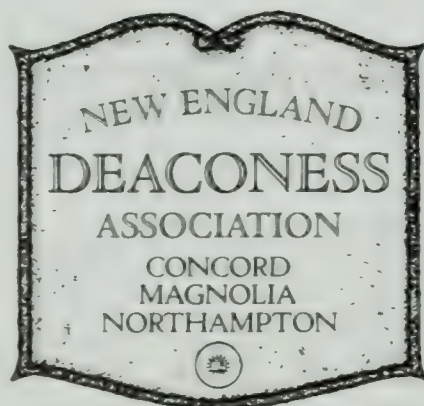
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Dmitri Shostakovich

Symphony No. 15 in A, Opus 141



Dmitri Dmitrievich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He composed the Symphony No. 15 in July 1971. The composer's son, Maxim Shostakovich, conducted the first performance on January 8, 1972, with the U.S.S.R. Radio and Television Symphony Orchestra, in the Great Hall of the Moscow Conservatory. The American premiere was given by the Philadelphia Orchestra under the direction of Eugene Ormandy on September 28, 1972. The only previous Boston Symphony Orchestra performances were conducted by Maxim Shostakovich in December 1981. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two

trumpets, three trombones and tuba, a large percussion section consisting of timpani, triangle, castanets, soprano tom-tom, snare drum, wood block, whip, cymbals, bass drum, tam-tam, xylophone, bells, vibraphone, and celesta, plus the usual strings.

The following program note by Hans Bitterlich, translated from the German by Hans Oppermann, Errol Gay, and Anne Cooper, is printed at the request of this week's guest conductor, Kurt Sanderling.

In 1971, when the music-loving world received the news that Dmitri Shostakovich had completed a new symphony (his Fifteenth), rumors immediately spread that it would be a cheerful work. Shostakovich's previous works—his Eleventh, Twelfth, and Thirteenth string quartets, and especially his Fourteenth Symphony—had one central theme: concern with death, growth, and dying, the questioning of the meaning of man's existence. Perhaps the rumors were nurtured by friends and admirers of the composer in the hope that, after Shostakovich had passed through the almost shatteringly tragic vale of his Fourteenth Symphony, throughout which he had contemplated the last stirrings of human sympathy, the theme of death and parting would now finally have been dealt with in this form and a newer, lighter round of subjects would follow. It is astonishing that all the written comments about the Symphony No. 15 endorsed—understandably—this ideal, and the lighter aspects (of the symphony) were emphasized; but further understanding is obviously necessary, as is demonstrated by the following.

Shostakovich's Fifteenth Symphony is, like his Fourteenth, a lyric one. In contrast to his epic symphonies that gave musical expression to the great social changes (e.g., the Seventh, the *Leningrad*; the Eleventh, *The Year 1905*; and the Twelfth, *The Year 1917*), the lyric symphonies give more personal, almost intimate impressions of obvious social and environmental conditions. It goes without saying that these personal discussions were raised to a universal level by his humanistic goals and ideals, for if they had been intended to remain purely personal there would not have been any reason to make them public.

In many ways the symphonies of Shostakovich may be compared to those of Gustav Mahler: both composers, by changes in the method of composing their symphonies, opened up a new sphere of content and meaning. As in Mahler's symphonies, the first three movements of the Shostakovich Symphony are preparatory movements, while the essential message occurs only in the final movement (in contrast to Beethoven, whose subject matter manifests itself in both the first and last movements, the middle movements meanwhile contributing to the development

of the conflict and to an expected resolution in the finale). With Mahler—if one thinks of his Sixth Symphony—and Shostakovich, scenes and visions are in fact closely related to events, but the “plot” is not advanced.

Consideration of the content of the Fifteenth Symphony provokes close comparison with Mahler's *Das Lied von der Erde*. As with the Mahler (both works were written after serious illnesses of their creators), thoughts about death occur throughout. Both these compositions are melancholic farewells in which not the pain of parting, but the deep sorrow related to departing from the earth dominates. In both, even if only at the end, sorrow and farewell are similarly overcome and the belief in life prevails.

I. Shostakovich's comment that the first movement is like a toy shop is correct in that, as in a series of kaleidoscopic pictures, no thematic development takes place. Two soft bell-strokes open the fantastic play in which the listener is filled with images, visions, and episodes. But the players are not amusing; all are stiff like marionettes manipulated by strings. This impression is created immediately by the motif played on the flute. It is a strange, lifeless solo that does not gain any warmth or life in more than thirty bars, where it is taken over and further spun out by the

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bassoon. A second theme, taken from the flute motif, is a closely related rhythmical quotation intoned by the trumpet. This also has a marionette-like coolness, although it evolves into the much-discussed quotation from the overture to Rossini's *William Tell*. But as often as it appears, it stands in the midst of ghostly, unreal surroundings in which it does not seem to fit.

How unreal is the whole thing; in spite of the great forward-driving activity of the sixteenth-note passages, the truth of the matter is that in this movement there are hardly any crescendos or decrescendos; rather the dynamics are jagged and composed at cross-purposes. In fact, Shostakovich's former predilection for dynamic development is here missing. The transitions between loud and soft do not glide naturally but are like the jerky movements of a marionette. If the *William Tell* quotation is a recollection of first musical impressions, as has been stated, the question is: why has this happy memory been placed in such a cold setting, a play-world, as if seen through the spectacles of Dr. Coppelius in Offenbach's *Tales of Hoffmann*? Or perhaps this is how these fantastic visions appeared to the composer during his serious illness. Harmless naivete could not have been portrayed in this movement because it would have developed, with the devices used, into bitter irony. One would not like to think that the humanistic Shostakovich could be capable of such a thing.

II. The second movement comprises the startling confessions of a man who, with thoughts of death and dying, is alone and isolated but striving for recognition. Until then Shostakovich had not composed anything similar. It is definitely not easy for the listener to grasp the intent; rather, he must feel it. The movement is overburdened with such great sorrow, such deep pain, that words are inadequate. It is introduced by a gloomy brass chorale followed by a long cello solo that has the effect of lonely meditation about death. A second theme in simple sixths in the flutes (introducing the rhythm of the following funeral march), as well as the theme of the funeral march itself, are surprisingly primitive and weak. Even in the following section, which could be regarded as a development, the heavy mood does not dissipate, but rather it rings of depression, crying out for help and recognition. All



Shostakovich in 1963, on holiday near Leningrad

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that remains is the cold, naked funeral march motif played by the trumpets, and, finally, only its rhythmical skeleton. The cello solo of the opening appears, in inversion, in the celesta alone, and the gloomy brass chorale is heard once more; we have arrived at the starting point of events. The question of the how and why of death remains unanswered: the human loneliness that pervades these last sections is not overcome. But Death has not yet won the victory!

III. It is a brilliantly dramatic idea to have the slow movement immediately followed by the third, with its grotesque gestures in both themes, the first blared by the clarinets at the very beginning, and the second, closely related, introduced by the solo violin. The relationship of these themes is ambiguous and forms a background of irony. But it is a Chaplinesque irony in that these macabre jokes can suggest an association with the positive; or, expressed another way: "When all else fails, start dancing!" (through meter changes, pizzicato accompaniment, etc.). Are we here playing with Death?

IV. After the third movement, exactly as with Mahler, comes the great caesura. Everything until now has been only pictures and situations. A decisive statement is finally made in the finale. Again there is a quotation at the beginning: the *Todesverkündigung* ("Death-prediction") motif from Richard Wagner's *Die Walküre*; but a second follows apace: the beginning of the "Yearning" motif from *Tristan und Isolde*. (It begins with the same notes—A, F, E—as the *Tristan* Prelude.) These motifs together create a unity but are at the same time antithetical. Under the gaze of these two motifs, clarity of statement wins out in the final movement.

Both become part of the immediately following Allegretto, which seems to arise from the violins with such delicacy and even chastity that the implicit pain tugs at one's heart. A short, strangely mournful motif with falling thirds is played on the oboe and will later become more meaningful. Almost unnoticed, the movement progresses into a passacaglia whose bass-line is a self-quotation from the first movement of the Seventh Symphony, the *Leningrad*, which symbolizes the chaos of war. Here, it has the effect of the last tick of life's clock. In this broadly scored section of the work, Shostakovich for the first time achieves a fully symphonic style.

The recapitulation is based on the previously mentioned oboe theme and its sighs, until finally, this time in the major (A, F-sharp, E), the "Yearning" motif returns. This section is like a Schubertian tearful smile, much sadder than in the beginning, and one is instinctively reminded of the question Schubert is said to have asked: "Do you know any happy music? I don't." The coda commences with a strange play of the percussion, as if there were more to say that realistic sounds could not express. At the end, dying away as in *Das Lied von der Erde*, is a major chord: parting is inevitable but hope remains that life has not been wasted.

Destiny and yearning, death and love, are closely related to each other in the last movement: one cannot avoid death; the pain that faces everyone in the end cannot be pushed aside. But the longing that some trace of everyone's life should remain forever, a certainty that life was nevertheless worth living, makes this ending comforting. The knowledge of personal suffering and bitter struggle seems worthy to be passed on to all mankind.

—Hans Bitterlich

More . . .

Stanley Sadie's fine Mozart article in *The New Grove* has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. Cuthbert Girdlestone's *Mozart and his Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (U. of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Mitsuko Uchida has recorded the E-flat concerto, K.482, with Jeffrey Tate and the English Chamber Orchestra (Philips, coupled with the A major concerto, K.488), available on LP or compact disc. Other versions available in CD format include those by Alicia de Larrocha with the Vienna Symphony under the direction of Uri Segal (London, coupled with the F major concerto, K.459) and Murray Perahia with the English Chamber Orchestra (CBS, coupled with the C minor concerto, K.491). Recommended recordings on LP only include those by Alfred Brendel with Neville Marriner and the Academy of St. Martin-in-the-Fields (Philips, coupled with the rondos for piano and orchestra) and Emanuel Ax with Eduardo Mata and the Dallas Symphony (RCA, coupled with the D minor concerto, K.466).



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Boris Schwarz's Shostakovich article in *The New Grove* has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in *The New Grove Russian Masters 2* (Norton, available in paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay's *Shostakovich* (Oxford) summarizes his musical style through the Twelfth String Quartet of 1968, though it deals with the works selectively. Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the BBC Music Guides series (U. of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (U. of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains make it hard to find a solidly documented, reliable biographical study of the composer. A highly controversial light was cast on Shostakovich by the publication in English of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row, available in paperback). The reliability of these memoirs is a matter of serious doubt, yet on publication the book was hailed in the West as an authentic view of the composer's recollections, while the Russians insist that the book is a fake. Volkov claims to have smuggled out of Russia pages dictated to him by the composer and authenticated with his initials. It is true that Shostakovich wrote on the first page of each chapter "Chital [Read]. D.S." But there is no way of telling how many pages he read, and the American musicologist Laurel Fay, a leading Shostakovich specialist, has shown that, despite Volkov's claims to have drawn entirely on extensive interviews with Shostakovich and to have used no previously published material, the beginning of every chapter—precisely the pages Shostakovich initialed—are simply copies of material that was already printed in the Soviet Union; the "revelations" of the book appear much farther back in each chapter, where we have no evidence that Shostakovich ever saw, much less approved, them. (Laurel Fay's review of *Testimony* was published in the *Russian Review* for October 1980, pp. 484-93.) Politics clearly lie at the heart of the more recent *Pages from the Life of Shostakovich* by Dmitri and Ludmilla Sollertinsky (Harcourt Brace Jovanovich): it is an "official" Soviet view that completely glosses over most of the difficulties in the composer's life, with rarely a mention of Stalin or the official criticisms of his music, dwelling only on the sunny side. The book is filled with glaring inaccuracies; it must be regarded as willfully misleading. A more recent volume, *D. Shostakovich About Himself and his Times*, compiled by Mikhail Iakovlev (Moscow, Progress Publishers, 1980), is a generous collection of the composer's own words in speeches and writings over many years; while far less "sensational" than the purported memoirs, it is also more balanced and accurate in its portrayal of the "official" and public side of a very private man.

Kurt Sanderling has recorded the Shostakovich Fifteenth, but it is not currently listed in the American catalogues. That leaves two current recordings obtainable on compact disc or LP: Bernard Haitink is traversing the Shostakovich symphonies in a distinguished recorded series with the Concertgebouw Orchestra; his performance of No. 15 with the London Philharmonic is clear, crisp, and clean (London, coupled in the CD version with the song cycle *From Jewish Folk Poetry*). I have not heard the recording by Gennady Rozhdestvensky with the USSR State Symphony Orchestra on JVC/Melodiya.

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Kurt Sanderling



Born in 1912, Kurt Sanderling received his musical training in Berlin. He began as a pianist, accompanying Lieder recitals and coaching singers at the Berlin State Opera. Klemperer, Kleiber, Blech, and Furtwängler, all conducting in Berlin during those years, were formative influences in Mr. Sanderling's development as a conductor. In 1936 Mr. Sanderling emigrated from Germany, serving first as conductor of the Moscow Radio Orchestra, then as music director of the Kharkov Philharmonic. In 1942 he was appointed permanent conductor of the Leningrad Philharmonic, a post he shared with Yevgeny Mravinsky until 1960.

After World War II Mr. Sanderling made the first of his tours of Europe with the Leningrad Philharmonic. In 1960 he returned to Berlin to become music director of the Berlin Symphony Orchestra, which attained international renown under his direction in a remarkably short time. Concert tours with that orchestra took Mr. Sanderling to most of Europe and to Japan as his international reputation grew. From 1964 to 1967 he also conducted the Dresden Staatskapelle.

Mr. Sanderling's wide repertory ranges from the Baroque to the contemporary, and he is kept busy with guest engagements with the major orchestras of Europe, Japan, North America, Canada, and Australia. Among his special honors was his engagement in 1972 as the first guest conductor to lead the Philharmonia Orchestra of London after the retirement of Otto Klemperer. Since that time he has conducted several times a year in London, and in 1981 he recorded all the Beethoven symphonies with the Philharmonia. His other recordings include the four Brahms symphonies with the Dresden Staatskapelle, the complete symphonies of Sibelius, the symphonies 5, 6, 8, 10, and 15 of Shostakovich, Mahler's Ninth and Tenth symphonies, and the Tchaikovsky Fourth, for which recording he was awarded a Grand Prix du Disque in 1956. In 1977 Mr. Sanderling retired as music director of the Berlin Symphony; since then he has devoted his time to conducting worldwide. In addition to regular appearances at the Prague Spring Festival, the Salzburg Summer Festival, the Warsaw Fall Festival, and the Vienna Festival Weeks, he frequently conducts such major North American orchestras as the Los Angeles Philharmonic, the New York Philharmonic, the St. Louis Symphony, and the San Francisco Symphony. Mr. Sanderling is making his Boston Symphony Orchestra debut with his performances here this season.

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Mitsuko Uchida



Pianist Mitsuko Uchida was born in Japan and, at age twelve, already an exceptional piano student in Tokyo, moved with her family to Vienna, where her father had been posted with the Japanese Diplomatic Service. After studying at the Vienna Academy of Music under Richard Hauser, she won first prize in the Beethoven Competition in Vienna when she was twenty. The following year she won second prize in the Warsaw Chopin Competition. Ms. Uchida has been associated with the music of Mozart since her highly praised cycles in London of the complete sonatas and piano concertos, the latter conducted from the keyboard with the

English Chamber Orchestra. Ms. Uchida and the English Chamber Orchestra performed the concerto cycle in Tokyo during the 1986-87 season, a visit which was the subject of a film by Tony Palmer for London's Channel 4 Television. The tour also included concerts on the west coast. As part of her exclusive contract with Philips Classics, Ms. Uchida has recorded the Mozart sonatas and is currently recording the concertos with Jeffrey Tate and the English Chamber Orchestra. She also plans to record recital albums of music by Debussy and Chopin.

Ms. Uchida's commitments during the 1986-87 season included performances of Chopin's E minor concerto with Jeffrey Tate and the English Chamber Orchestra and Rachmaninoff's Rhapsody on a Theme of Paganini with Vernon Handley and the Royal Philharmonic, Bartók's Third Piano Concerto with the Berlin Philharmonic also under Jeffrey Tate, and, in North America, her Boston Symphony Orchestra debut with the Beethoven Third Piano Concerto under Seiji Ozawa, her New York recital debut on Lincoln Center's "Great Performers" series, her Toronto recital debut, and a return appearance with the Detroit Symphony Orchestra. In addition to her return appearance with the Boston Symphony Orchestra, the current season brings performances with the Toronto Symphony Orchestra, the Minnesota Orchestra, and the English Chamber Orchestra at New York's Avery Fisher Hall, as well as recitals in New York, Chicago, San Francisco, Fort Worth, and at Pasadena's Ambassador Auditorium. Her European engagements include performances of the Schoenberg Piano Concerto with Esa-Pekka Salonen and the Philharmonia Orchestra and the Schumann Concerto with Bernard Haitink and the London Philharmonic. Future engagements include the Orchestre de Paris and the Rotterdam Philharmonic, and recitals in Tokyo, Paris, and Milan.

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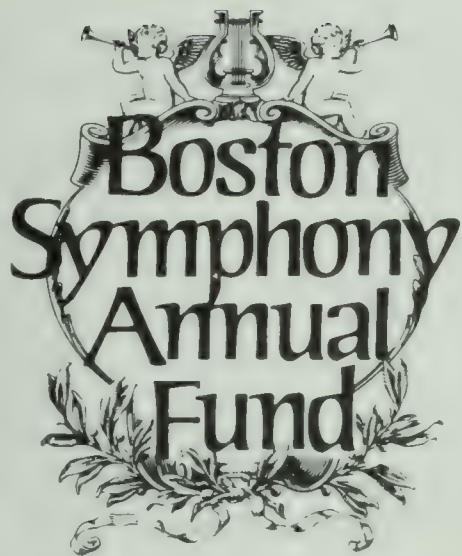
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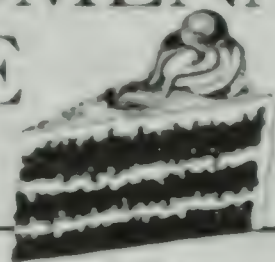
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SUNDAY, JANUARY 31, 1988

MOZART Flute Quartet in C, K.285a

LENNON 'Far From These Things'

(first performance; commissioned by
the Boston Symphony Orchestra)

HINDEMITH Quartet for clarinet, piano,
violin, and cello

DVOŘÁK String Quintet in G, Op. 77

SUNDAY, FEBRUARY 28, 1988

HAYDN Piano Trio in B, Hob. XV:20

HARBISON Quintet for piano and strings

HENZE Woodwind Quintet

MENDELSSOHN Piano Trio in D minor, Op. 49

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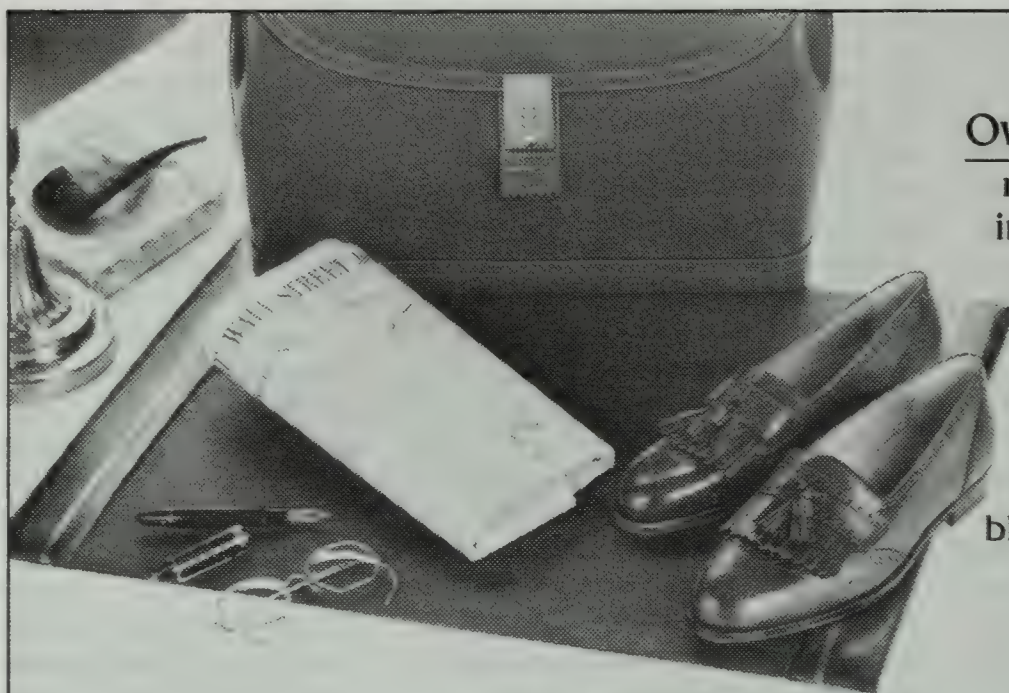
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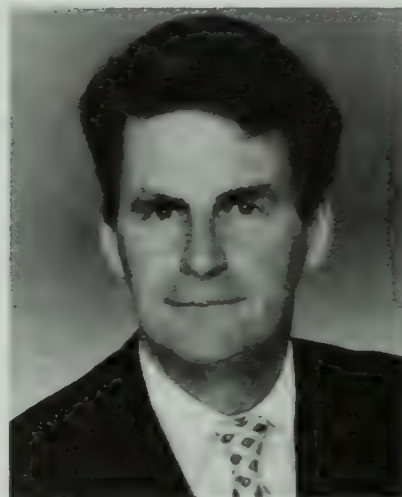


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Wednesday, January 20 at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'A'—January 21, 8-10:05

Friday 'A'—January 22, 2-4:05

Saturday 'B'—January 23, 8-10:05

Tuesday 'B'—January 26, 8-10:05

ESA-PEKKA SALONEN conducting

DUKAS *La Péri* (complete)

HAYDN Symphony No. 78

SIBELIUS *Four Legends from the Kalevala*

Thursday 'C'—January 28, 8-9:50

Friday 'B'—January 29, 2-3:50

Saturday 'A'—January 30, 8-9:50

ESA-PEKKA SALONEN conducting
CHO-LIANG LIN, violin

NIELSEN *Helios Overture*

MENDELSSOHN Violin Concerto

LUTOSŁAWSKI Symphony No. 3
(Boston premiere)

Wednesday, February 10 at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'D'—February 11, 8-9:55

Friday 'B'—February 12, 2-3:55

Saturday 'B'—February 13, 8-9:55

Tuesday 'B'—February 16, 8-9:55

EDO DE WAART conducting

MALCOLM LOWE, violin

JULES ESKIN, cello

ALFRED GENOVESE, oboe

SHERMAN WALT, bassoon

STRAVINSKY Concerto in D for
string orchestra

HAYDN *Sinfonia concertante* for
violin, cello, oboe, and
bassoon

STRAUSS *Le Bourgeois Gentilhomme*
Suite

Wednesday, February 17 at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'C'—February 18, 8-9:30

Friday 'A'—February 19, 2-3:30

Saturday 'A'—February 20, 8-9:30

Tuesday 'C'—February 23, 8-9:30

KURT MASUR conducting

SYLVIA McNAIR, soprano


JORMA HYNINEN, baritone

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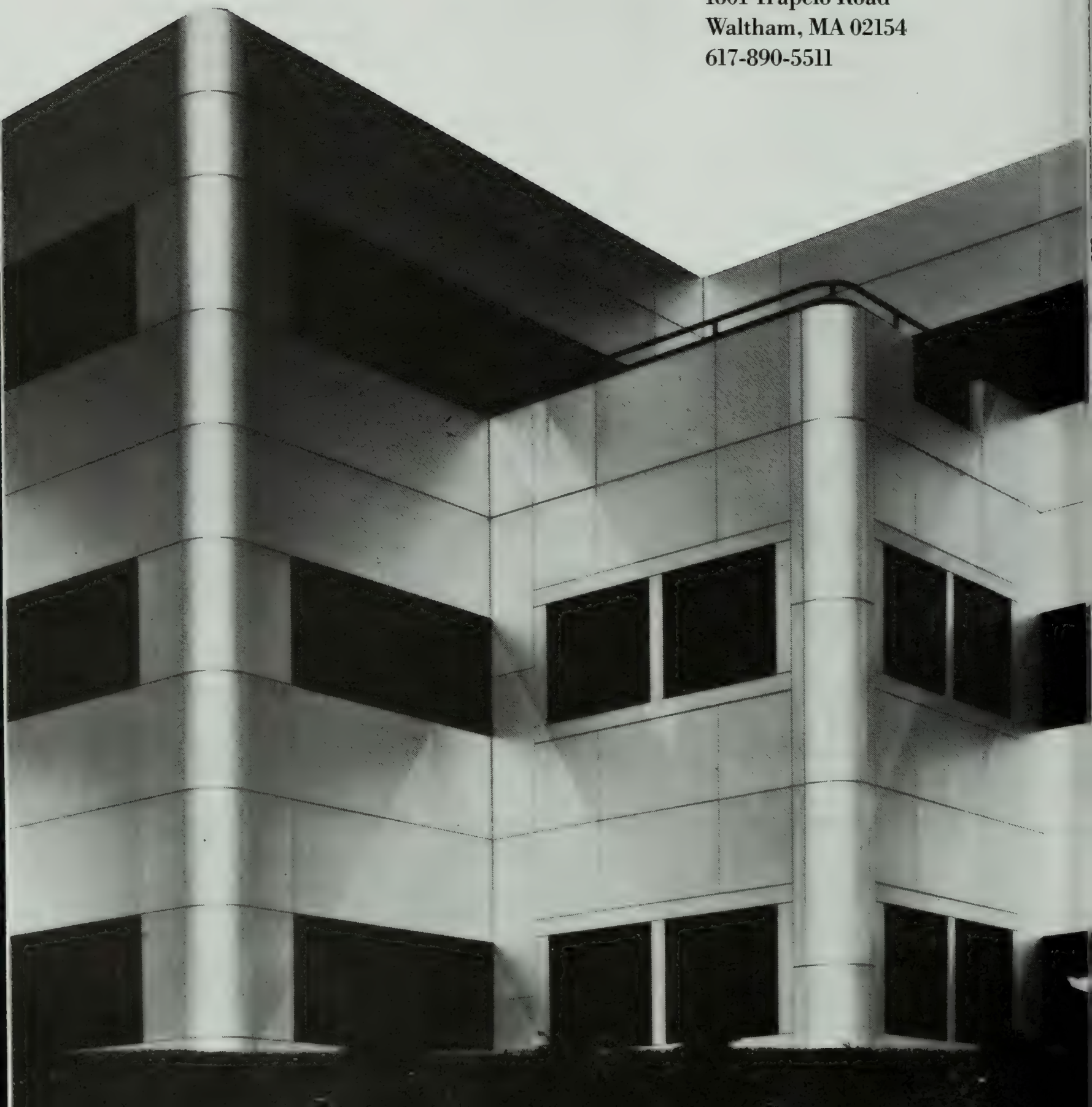
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Julian and Eunice Cohen Donate \$1 Million to the Boston Symphony Orchestra

Julian and Eunice Cohen of Boston and Palm Beach have donated \$1 million to the Boston Symphony Orchestra, Inc., to be used for expansion and renovation of the Cohen Annex, the building on Huntington Avenue immediately adjacent and connected to Symphony Hall. The Eunice S. and Julian Cohen Annex was named after the couple in recognition of their major gift to the BSO centennial campaign in 1981.

Mr. Cohen is a shopping center developer and owner of The Mall at Chestnut Hill. His positions also include Overseer of the Boston Symphony Orchestra, for nine years; Trustee of the Combined Jewish Philanthropies of Greater Boston, Beth Israel Hospital, and New England Medical Center; Chairman Emeritus of the Wang Center; and Director and Member of the Executive Committee of the Palm Beach County Community Foundation.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

John and Dorothy Wilson Chair

"The Boston Symphony Orchestra was my first, best introduction to Boston, coming here as a bride from the west coast almost forty years ago." Thus does Mrs. John J. Wilson characterize the beginning of the long and devoted involvement that she and her late husband enjoyed with the BSO. When Mr. Wilson became an Overseer of the orchestra, he and his wife found that their understanding of the BSO's goals and needs deepened and broadened. This led to their decision in 1981 to endow the chair held by Bo Youp Hwang in the first violin section. John Wilson had a long and successful career in business, culminating

in the founding of his own company to design and manufacture guidance and control instruments; this later merged into Minneapolis-Honeywell. His other interests ranged from being a long time Trustee of the Museum of Fine Arts and the Peter Bent Brigham Hospital to sailing and figure skating. Mrs. Wilson shared his activities, particularly sailing and traveling. She is an active Trustee of the Children's Museum and an Overseer of the Museum of Fine Arts and the BSO.

New Orchestra Appointments



Following auditions held earlier this season, BSO violinist Lucia Lin has been appointed Assistant Concertmaster, filling the vacancy left by Cecylia Arzewski's departure to become Associate Concertmaster of the Cleveland Orchestra

last summer. Ms. Lin joined the Boston Symphony Orchestra in 1985. A former member of the Texas Chamber Orchestra, Ms. Lin has appeared as soloist with such orchestras as the Chicago Symphony, the St. Louis Symphony, and the Festivalorchester in Graz, Austria. A student of Sergiu Luca and a winner of numerous competitions, she graduated from the University of Illinois in 1982 and holds a master of music degree from Rice University.



Peter Chapman, a member of the BSO's trumpet section since 1984, has been named second trumpet following auditions to fill the vacancy created by Andre Côme's death last summer. Born in Montreal, Canada, Mr.

Chapman received both his bachelor's and master's degrees in music from Boston University and first performed with the BSO while still a student at Boston University in 1966. Before joining the BSO he was a member of the Boston Pops Orchestra and principal trumpet of the Boston Pops Esplanade Orchestra. Formerly principal trumpet of the Opera Company of Boston and the Boston Ballet, he teaches at both Boston University and the Boston Conservatory.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
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Boston Symphony Orchestra
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Chicago Symphony Orchestra
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BSO Members in Concert

Max Hobart and the Civic Symphony Orchestra offer international favorites and waltzes for dancing in a gala "Pops Around the World Concert" hosted and narrated by WGBH's Ron Della Chiesa on Friday, January 22, at 8 p.m. at the Royal Sonesta Hotel in Cambridge. The program includes music of Elgar, Dvořák, Bizet, Sibelius, and Johann Strauss. Tickets are \$21; for information and reservations, call 437-0231.

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday and Friday, February 3 and 5, at 8 p.m. at Faneuil Hall. Mr. Dickson and concertmaster Robert Brink are soloists in Bach's Double Violin Concerto, BWV 1043, on a program with Bach's Brandenburg Concerto No. 3 and Tchaikovsky's Serenade for Strings. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

The John Oliver Chorale performs Haydn's *The Creation* with soloists Jayne West, Brad Cresswell, and James Kleyla on Saturday, February 6, at Jordan Hall. Tickets are \$13, \$10, and \$7; for further information, call 924-3336.

Music Director Ronald Feldman leads the Worcester Symphony Orchestra with BSO Associate Concertmaster Tamara Smirnova-Šajfar as guest soloist in Chausson's

Poème and Franz Waxman's *Carmen Fantasy* on Sunday, February 7, at 3 p.m. at Mechanics Hall in Worcester. Also on the program are Copland's *Appalachian Spring*, Ives's Symphony No. 3, *The Camp Meeting*, and music from Falla's *The Three-cornered Hat*. Tickets are \$15 and \$13 (\$10 students and seniors); for further information, call 1-754-3231.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein, performs music of Charles Wuorinen, Joan Tower, Fredric Rzewski, John Heiss, and David Stock—all "Composers Born in 1938"—on Monday, February 8, at 8 p.m. under the direction of its co-artistic director since 1984, John Harbison. Soprano Lorraine Hunt and BSO clarinetist Peter Hadcock are the featured soloists. Tickets are \$9 general admission (\$5 students and seniors); for further information, call 437-0231.

With Thanks

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Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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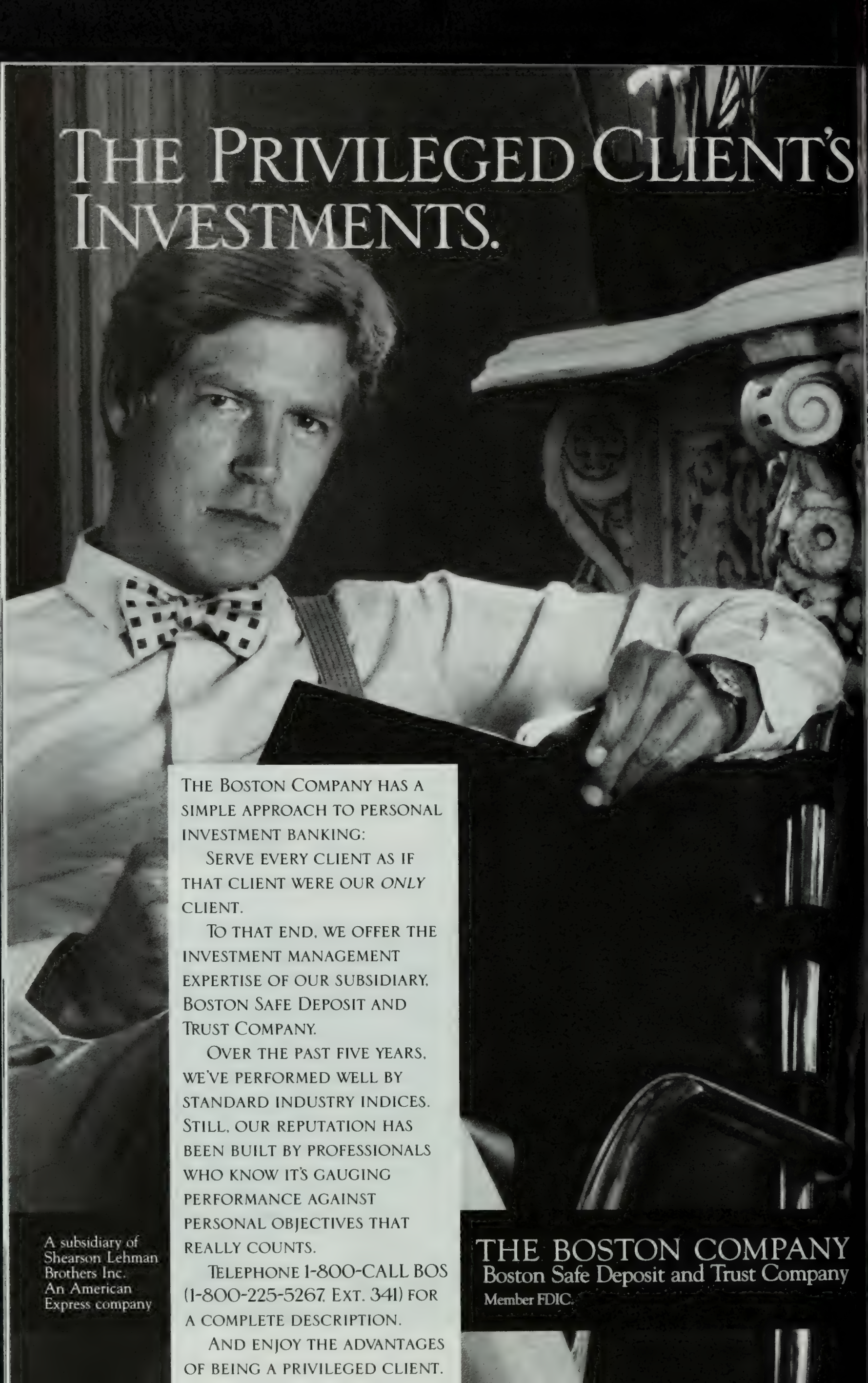
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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HAYDN Symphony No. 78 in C minor

Vivace

Adagio

Menuetto. Allegretto; Trio

Finale. Presto

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Paul Dukas

La Péri, Poème dansé en un tableau



Paul Abraham Dukas was born in Paris on October 1, 1865, and died there on the night of May 17, 1935. He composed his "danced poem in one scene," *La Péri*, in 1910 for Natalia Trouhanova, to whom it is dedicated. She first performed the title role at the Châtelet in Paris on April 22, 1912, with the composer conducting the *Lamoureux Orchestra*. The American premiere as a concert piece was given by the San Francisco Symphony Orchestra, Alfred Hertz conducting, on January 7, 1916. Pierre Monteux led the first Boston Symphony performances of the score on October 25 and 26, 1918. It has been something of a specialty of Francophile conductors here; Monteux led a total of nine performances, Serge Koussevitzky seventeen between 1925 and

1936. Charles Munch conducted the most recent performances in April 1957. The fanfare to *La Péri*, which was an afterthought of the composer's and is not part of the ballet score proper, was conducted by Joseph Silverstein on the Boston Common as part of the Boston Symphony Orchestra's 100th Birthday Concert on October 22, 1981. The score of the ballet calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and strings.

Paul Dukas may well have been the most self-critical composer who ever lived. Despite enjoying the full span of his threescore years and ten in general good health and rich musical activity as composer, conductor, journalist, and teacher, he vouchsafed the world only seven major compositions, one each in the genres of overture (*Polyeucte*), symphony, orchestral scherzo (*The Sorcerer's Apprentice*, far and away his most popular work), piano sonata, piano variations, opera (*Ariane et Barbe-Bleue*), and ballet (*La Péri*), along with a number of other small pieces. These larger works were composed within the span of twenty years, but after completing *La Péri*, his final major work to see the light of day, Dukas lived more than twenty years longer and completed virtually nothing. Yet he is known to have projected at least three other operas (*The Tree of Science*, *The New World*, and a *Tempest*, based on Shakespeare, which, at various times, he also thought of as a score of incidental music and a symphonic poem), as well as a ballet (*The Blood of Medusa*), a second symphony, a violin sonata, and an abstract ballet score, *Variations choréographiques*. This last-named work was requested by Jacques Rouché in 1930. When Rouché pressed the composer for the score, Dukas simply told him, "I've burned it."

Even *La Péri*, the last composition that he published, was composed to pay off a bet he had lost, and he evidently intended to burn that, too. Only the insistence of friends spared it from the flames. "I'll show it to you," he wrote to his friend Pierre Lalo. "But if you find that it is too bad, so much the worse for my lost wager: I'll destroy the manuscript entirely, that's all it deserves." He was quite wrong in that estimation. *La Péri* offers a magnificent musical treatment—ripe with sumptuous orientalism—of the Persian legend of Iskender (Alexander the Great) in search of the Flower of Immortality. It reaches a level of expressive intensity that Dukas never again attained—so far as we know! In the original production, Mme. Trouhanova danced on a formalized stage set suggesting golden mountains, crimson valleys, and trees covered with silver fruit. The action involves only two characters,

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Iskender and a Peri (a fallen angel in Persian mythology, hopeful of regaining the blissful light of heaven). The prose poem with which Dukas prefaced his score, and which summarized the action of the ballet, was rendered as follows, evidently by Philip Hale, in the Boston Symphony program book for the first local performance:

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings, nor could he find it. At last he arrived at the end of the earth, where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender silently leaned over the sleeper and without awakening her snatched the flower, which suddenly came between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.



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Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her,

So that the Peri knew the thought of the King, for in the right hand of Iskender the lotus grew purple and became as the face of desire.

Thus the Servant of the Pure knew that this flower of life was not for him.

To recover it, she darted forward, swift as a bee,

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight of his eyes.

But the Peri danced the dance of the Peris, always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

Dukas's score reflects the entire poem, though it naturally concentrates on the Peri's dance of seduction. The Fanfare that precedes the score was not part of the original composition, but was added almost as an afterthought. It has no thematic relationship to the ballet, but suggests something incantatory as a preparation for the events to come. In the ballet proper, the colors are almost indescribably rich, varying from the "unearthly" beginning, hushed in the upper registers, with distant horn calls and sinuous woodwind figures creating a seductive oriental flavor. Out of these inchoate, mysterious sounds emerge the two principal themes of the work, a rhythmically marked fanfare in trumpets and woodwinds that surely represents Iskender, and an intense but yielding little melodic figure in the English horn that represents the Peri. This latter figure will form the basis for her dance; much of the score consists of variations on it. The music builds to a climax, then relaxes to calm as the Peri begins her dance, a supple figure in 6/8 time, derived from the theme associated with Iskender, as if she is turning his passion back upon him. The dance constitutes roughly half the entire ballet; it is ever more elaborately developed with ever more sumptuous scoring. After a climactic statement of the Peri's melody in a somewhat chromatic version—presumably intended to depict the moment when "her face touched his face"—he gives up the flower. Immediately the music turns toward the darkness. The enchantress floats upward to the light, but Iskender is left, distressed, but accepting his mortality and the darkness that draws close.

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Joseph Haydn

Symphony No. 78 in C minor



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his Symphony No. 78, along with the symphonies 76 and 77, in 1782. It is not known when or where the work was first performed. We can, in any case, be reasonably certain that it was performed at Eszterháza during Haydn's lifetime. The present performances are the first by the Boston Symphony Orchestra. The score calls for one flute, two oboes, two bassoons, two horns, and strings.

We tend to think of Haydn primarily as a composer for orchestra and chamber ensemble, but that is only because so much of his music remains inaccessible except to ardent record collectors. Certainly the operas and many of the Masses—

many of them works of the highest quality—do not play anything like the same role in our concert repertoires as they did in Haydn's own life. His principal patron, Prince Nicolaus Esterházy "the magnificent," was not only a trained musician himself, but passionately fond of the theater. As a result, Haydn was constantly and intimately involved with the theater. During the 1770s the theater at Eszterháza was operating almost full time (between March 10 and December 22, 1778, there was either an Italian opera, a play, or a German marionette opera every single night!), and Haydn had to compose music for many of these and to conduct them all. In 1786 he conducted 125 operatic performances, including seventeen different operas, eight of them premieres. Few composers have ever had such intense involvement with and love for the theater.

Yet at the same time, Haydn continued to compose symphonies. For he gave concerts at Eszterháza, too, and as his fame spread, he looked forward to the possibility of performances in Paris and London, both major centers of concert life at the time. In fact it was for a proposed trip to London that Haydn composed, in 1782, the group of three symphonies known as Nos. 76, 77, and 78. If the trip had actually taken place, Haydn would have presented some of his operas and also taken part in the series known as the Professional Concerts. Historian Charles Burney wrote to a friend, "I have stimulated a wish to get Haydn over as opera composer—but mum mum—yet—a correspondence is opened, and there is a great likelihood of it, if these cabals and litigations ruin not the opera entirely."

It wasn't until a decade later that Haydn actually went to London. For his two extended trips at that time he composed his last twelve symphonies. Thus, even though Burney spoke of getting Haydn for the opera, it is all but certain that he would have become involved in various orchestral performances as well. There is a letter from the composer to the French publisher Boyer, dated July 15, 1783, in which Haydn offers three symphonies: "Last year I composed three beautiful, elegant, and by no means over-lengthy symphonies, scored for two violins, viola, basso [cello and double bass], two horns, two oboes, one flute, and one bassoon [actually two bassoons]—but they are all very easy, and without too much *concertante*." The last phrase was no doubt intended to reassure the publisher that most orchestras could manage these symphonies without finding performers capable of difficult solo parts, and that he could therefore expect a good sale. Haydn had a good sale, too: he sold the same symphonies three times over—to Boyer in Paris, William Forster in London, and Torricella in Vienna.

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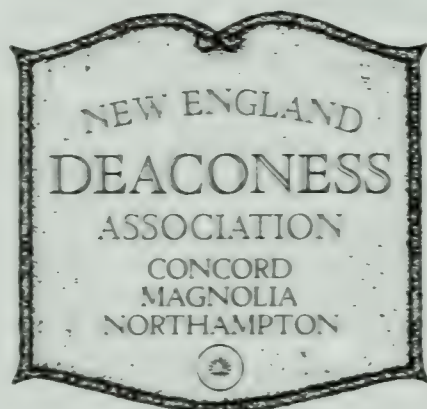
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It is ironic that these symphonies should be so little-known. Yet, with a composer as inventive and prolific as Haydn, few people can really *know* more than a fraction of his output, and most concertgoers have heard the later "Paris" and "London" symphonies (No. 82-87 and 93-104, respectively) and a handful of others, but have stopped short of investigating the pieces that just preceded them. This is a shame, because all of these works reveal Haydn's wit and skill in full measure, yet none of the three planned "English" symphonies has been heard in concerts of the Boston Symphony before now. Haydn authorities agree that No. 77 is one of the greatest of all his symphonies, but Nos. 76 and 78 are fine works, too, and they all reveal different aspects of Haydn's genius. These works show Haydn's quest for a new symphonic style; he experiments with new ideas and with old ideas in new guises, fusing external stimuli with inner seeking.

Symphony No. 78 in C minor begins very much like one of Haydn's own *Sturm und Drang* symphonies of the 1760s—all fire and energy, emphasizing the *minor*ness of the minor key, with chromatic dips and turns, expressive starts and stops left unharmonized at the outset, the more to confound the ear's expectations. This opening foreshadows Mozart's piano concerto in the same key, composed less than two years after Haydn's symphony was published in Vienna. It becomes the basis of a remarkable development section, treated contrapuntally by itself and in combination with part of the second theme. The recapitulation is no cut-and-dried restatement of what we've already heard, for the two basic themes combine in still new ways, so that we may doubt in retrospect whether the beginning of the recapitulation was not one of those false reprises of which Haydn was so fond.

After all the emphasis on minor key gestures in the opening movement, the rest of the work is brighter in mood and character. The slow movement is in E-flat and is laid out as a slow sonata-form movement. The Menuetto is in C *major* rather than C minor, though hints of the minor in the second phrase allow Haydn to move to E-flat, putting this movement in the same harmonic world as that of the first movement, though the character is not so intense. The Trio is genial and folksy.

Haydn's finale begins in C minor, but its lightness of touch seems to preclude tragedy. The rondo theme itself consists of four brief phrases, rhythmically identical, which make a complete sentence. Once again a harmonic movement to E-flat, working its way back to the tonic C minor to complete the paragraph, links this movement with the others. But now Haydn introduces a new section in C major, and though the minor struggles valiantly with expressive modulations through the heart of the movement, it is the major-mode music that will win, bringing the symphony to a cheerful conclusion.

—S.L.

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Jean Sibelius

Four Legends from the *Kalevala*, Opus 22



Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, his country home near Helsinki, on September 20, 1957. He composed the four tone poems that make up his Opus 22 at various times and subjected them to several stages of revision. The Swan of Tuonela was the first to be conceived, in 1893, as part of an abortive opera project. The remaining three pieces were planned and composed in the autumn of 1895 and spring of 1896. Sibelius himself conducted the first performance on April 13, 1896, with the Philharmonic Orchestra of Helsinki. At that time the two middle movements were played in the order followed at these concerts. The following year the composer

revised the Legends somewhat; there were further, slighter revisions in 1900 and 1939. But two of the tone poems remained unpublished until 1954, at which time the positions of the two middle movements were reversed. Until now, only the two movements published in Sibelius' lifetime have been performed by the Boston Symphony Orchestra: The Swan of Tuonela was first performed here under the direction of Max Fiedler on March 2, 1911, in Cambridge, and on the two following days in Symphony Hall. It has also been programmed by Karl Muck, Richard Burgin, Serge Koussevitzky, Pierre Monteux, and Colin Davis, who led the most recent performance, in January 1978, in memory of Olga Koussevitzky. Lemminkäinen's Homeward Journey was introduced to the BSO repertory in February 1940 by Tauno Hannikainen. Lemminkäinen and the Maidens of Saari and Lemminkäinen in Tuonela are being performed by the Boston Symphony Orchestra for the first time at these performances. Overall the work calls for two flutes (doubling piccolos), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, bells, bass drum, cymbals, and strings, though not every instrument plays in each movement.

The myths of the ancient Finnish people were gathered together early in the nineteenth century by Elias Lönnrot, who traveled throughout Finland, Lapland, and contiguous areas of Russia collecting fragments of the Finnish national epic, the *Kalevala*. He published it in a preliminary version of some 12,000 verses in 1835; an enlarged edition, compiled with the aid of Zakarias Topelius and nearly twice as long, appeared in 1849. The *Kalevala* recounts the exploits of three semidivine brothers in Kaleva, the land of heroes, who are engaged in heroic struggle with Pohjola, or the land of the north. The poem has had an important and continuing influence in Finnish culture, where it has served as the source of paintings, plays, operas, and orchestral tone poems. (It has even had a rather surprising echo, of a technical kind, in this country, for Longfellow chose the poetic meter of the *Kalevala*—trochaic tetrameter, very rare in English poetry—as the metric pattern in which to write his *Song of Hiawatha*. This explains why the passages quoted from the Finnish epic below sound, to American ears, so much like “By the shores of Gitche Gumee/By the shining big sea water . . .”)

The *Kalevala* tells of a world of magic, dominated by those who know the special words or spells that can dominate others or control the natural world. Even into the present century the most primitive tribes of Finno-Ugric peoples, such as the Samoyeds of Siberia, retained the tradition of the shaman, the soothsayer, whose

this is a **musical cheer**



May the melody never end.

jordan marsh

this is the place!

incantations and magic drums were credited with supernatural powers. The story of Lemminkäinen is filled with echoes of this tradition.

Lemminkäinen was a cheerful and debonair hero, protected from birth by incantations that his mother had uttered while bathing him, three times on one summer night, and nine times in the autumn, so that he should become a scholar and an accomplished magician. He is a young and virile hero, a bit of a Don Juan. Among other deeds, he enthralls the virgins on the island of Saari, who, when he leaves, call mournfully

Wherefore goest thou, Lemminkäinen
Why depart, O handsome hero?*

The remainder of Sibelius' *Legends* draws upon events in another episode. Lemminkäinen travels to Pohjola, the northland, where he seeks to marry the Mistress of the North, "Pohjola's daughter." In order to do this he must accomplish a series of heroic deeds, one of which is to slay the swan that swims on the river of Tuonela, the

*Translations from the *Kalevala* quoted in this note are by W.F. Kirby from the Everyman's Library edition.

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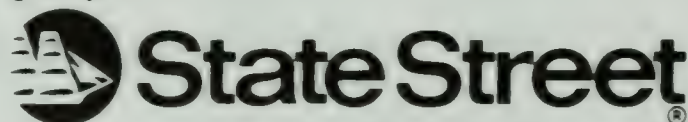
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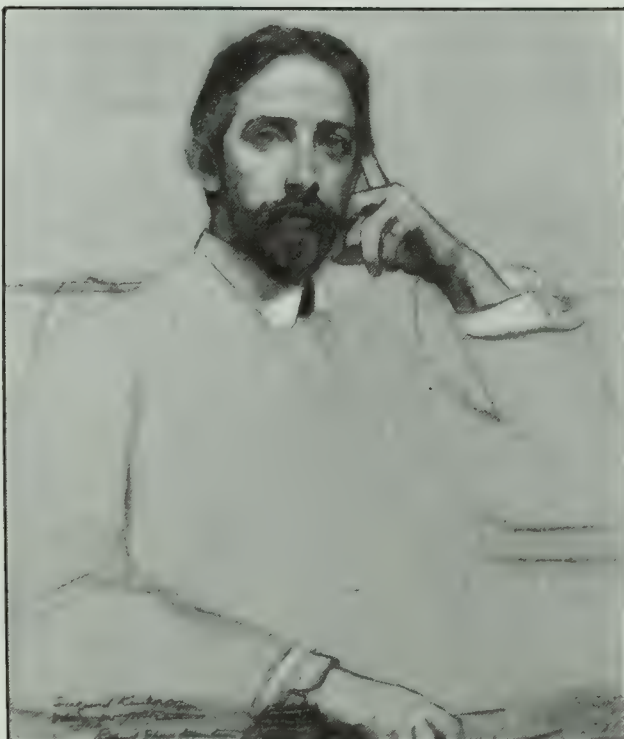
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kingdom of death. Just as he is on the verge of doing so, a herdsman of Pohjola spears him through the heart and liver. The Son of Death (Tuoni) cuts his body into small pieces and scatters it in the water. But the mother of Lemminkäinen possesses the magic arts required to gather the shreds of his body, reassemble them, and reanimate the corpse. After matching his powers against the sorcery of Louhi, "the old and gap-toothed dame of Pohjola," Lemminkäinen turns homeward with his companion Tiera. A spell of frost has destroyed their boat, and the warriors must continue their journey on foot through desolate frozen forests, where they run the risk of perishing from hunger and cold. But Lemminkäinen's powers of incantation allow him to create horses on which he can ride:

Then the lively Lemminkäinen,
He the handsome Kaukomieli,
From his care constructed horses,
Coursers black composed from trouble,
Reins from evil days he fashioned,
Saddles from his secret sorrows,
Then his horse's back he mounted,
And he rode upon his journey,
At his side his faithful Tiera,
And along the shores he journeyed,
On the sandy shores proceeded,
Till he reached his tender mother,
Reached the very aged woman.

These are the tales on which Sibelius drew for his remarkable tetralogy of tone poems, works that established the young composer as a figure to be watched, and more. Already *En Saga*, composed at white heat in 1892, shows a full-blown romanticism, though that work does not directly reflect the *Kalevala*, but rather the general spirit of epic poetry. The critics at the time of the premiere were lukewarm, and Sibelius withdrew it for reworking; the version that we know today comes from 1901. The best music in the Four Legends is far more than the work of a talented student; it has a unique character and originality that we can already recognize as Sibelian. The cycle begins in the vein of romanticism opened by *En Saga*, but moves far beyond it.

Lemminkäinen and the Maidens of Saari introduces us to a young hero, who, like most nineteenth-century heroes, it seems, lives in the key of E-flat. Sibelius' music does not aim to tell the story—of how Lemminkäinen comes to Saari in search of



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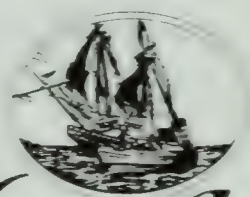
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Kyllikki, how she appears indifferent to him, and how he carries her off in his sleigh at the earliest opportunity. The score is filled with passionate themes representing Lemminkäinen's love for Kyllikki, and with rhythmic, dancing themes suggesting festivities on the island. Following an extended introduction, pregnant with portent, the main theme is a dancing figure in the winds over sustained strings, and sounds the tone of folk song.

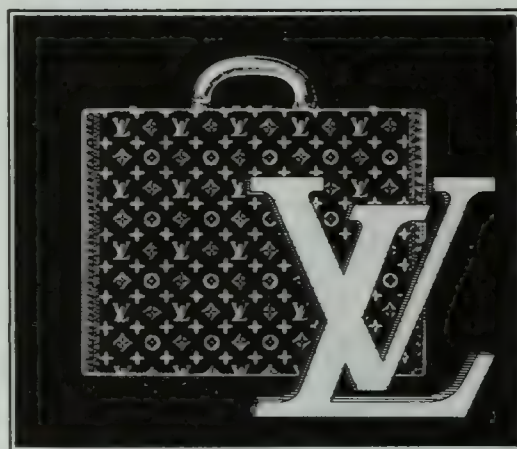
Sibelius' original performance order does not follow the sequence of the *Kalevala* narrative which inspired him. *Lemminkäinen in Tuonela* begins as the body of the hero is swept along by the River of Death to Tuonela. (Lemminkäinen's attempt to kill the swan and his murder at the hands of the herdsman play no role in Sibelius' musical treatment of the story.) The tremolando of the strings builds from the merest whisper to a mighty surging roar. The woodwinds introduce a long, lamenting line (the mother of Lemminkäinen weeping for her son?). The torments of the first section subside suddenly in a remarkable passage primarily for strings, transformed from the woodwind melody that precedes it. The tenderness of the middle section expresses the mother's love rather more than her magical powers. The stormy mood of the opening resumes suddenly, but the piece ends in dark ambiguity.

Though it is not the first in order of performance, *The Swan of Tuonela* was the first of the four pieces to be composed (Sibelius had conceived it as the mysterious overture—and a most untypical overture it would have been!—to an opera that he never wrote). As Robert Layton remarks, "*The Swan* is the first sign of absolute genius" in Sibelius' work, capturing a unique mood and orchestral coloration with extraordinary intensity. Swans were by no means unknown as symbols in nineteenth-century music (Wagner's *Lohengrin* and *Parsifal* and Tchaikovsky's *Swan Lake* are but the most familiar examples). But this swan floats on the icy black waters that guard the land of death. The piece has even less in the way of narrative elements than the previous movements; it is pure mood painting. For the swan's plaintive song, Sibelius turns to the English horn, chanted over the chill waters, brilliantly depicted by sustained muted strings (the orchestral string sections are divided into thirteen staves, some of which are further subdivided into different parts). The sonority is utterly extraordinary, especially when, shortly before the end, the strings play icy tremolos with the wood of the bow, as the swan's song dies away.

Lemminkäinen's Homeward Journey is a gigantic rondo that rarely leaves off its galloping rhythm. A three-note bassoon figure at the outset serves as the principal motif of the entire movement, generating virtually all that follows. The orchestra builds up energy with sustained ostinatos or nearly non-stop sixteenth-note motion, whether rustling in the background or racing at full tilt. Like the first movement, *Lemminkäinen's Homeward Journey* begins in and around C minor, but progresses to a heroic conclusion in E-flat. This tonal plan makes a performance of the entire suite of Four Legends more than a series of isolated movements linked by a literary program. In fact, it has the effect of a unique kind of epic-symphony, evoking Finnish legend and inspiring Sibelius to the first sustained demonstration of his mastery.

—S.L.

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Dukas has not yet been the subject of a biographical study in English; there are several in French, of which the most useful is Georges Favre's *L'Oeuvre de Paul Dukas* (1969). Favre has also published the composer's correspondence (available only in French). The article by G.W. Hopkins in *The New Grove* is a useful basic resource in English. *La Péri* is available in a refined and atmospheric recording by the Orchestre de la Suisse Romande under the direction of Armin Jordan (Erato, coupled with the Symphony in C).

Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn in Washington, D.C., at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Symphony No. 78 has not yet been issued on compact disc. On LP, it is available singly only on an older recording by Leslie Jones and the Little Symphony Orchestra of London (Nonesuch, coupled with Symphony No. 63 and the overture to *L'anima del filosofo*). Antal Dorati's complete cycle of recordings of the Haydn symphonies with the Philharmonia Hungarica includes No. 78 in a four-disc set (London Stereo Treasury) containing symphonies Nos. 73-81, with extensive annotation by Robbins Landon.

Though as yet incomplete in English, Eric Tawaststjerna's *Jean Sibelius* (University of California) is in line to be the standard study; Volume I has been available for some years, and Volume II has just appeared in translation. Robert Layton's *Sibelius* in the Master Musicians series is a useful brief life-and-works study; Layton is also the author of the Sibelius article in *The New Grove*; it has been reprinted in *The New Grove Turn of the Century Masters*, along with the articles on Janáček, Mahler, and Richard Strauss (Norton, available in paperback). Of the Four Legends, the Boston Symphony Orchestra has recorded only *The Swan of Tuonela*, with Sir Colin Davis, as a filler in the orchestra's set of the complete symphonies of Sibelius (Philips). For all that two of the four tone poems in the Four Legends are virtually unknown, there are three complete recordings of the cycle currently available, all on compact disc and in other formats: Alexander Gibson leads the Scottish National Orchestra in a spirited and colorful performance with excellent sound (Chandos); Neeme Järvi's fine recording with the Gothenburg Symphony complements his set of the Sibelius symphonies with that ensemble (Bis). A somewhat older recording recently reissued on compact disc is the one by Eugene Ormandy and the Philadelphia Orchestra (Angel).

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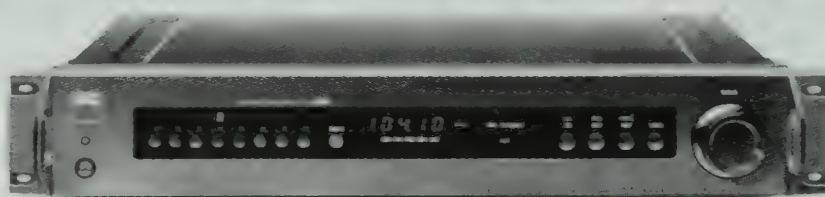
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Esa-Pekka Salonen



Since his London debut with the Philharmonia Orchestra in September 1983, the young Finnish conductor Esa-Pekka Salonen has conducted such prestigious orchestras as the Berlin Philharmonic, the Los Angeles Philharmonic, the New York Philharmonic, and the Philadelphia Orchestra. He made his Boston Symphony Orchestra debut at Tanglewood in 1985, and he makes his first BSO subscription appearances this season. Mr. Salonen was born in Helsinki in 1958. After studying at the Sibelius Academy in Finland and with private teachers Franco Donatoni and Niccolò Castiglioni in Italy, he made his debut with the Finnish Radio Symphony

Orchestra in 1979. During the 1981-82 season he was a guest conductor at the Finnish National Opera. Mr. Salonen gained further renown as an opera conductor in the 1983-84 season with fifteen performances of *Wozzeck* at the Stockholm Opera. He also led the Finnish Radio Symphony on a tour of Australia that included appearances at the Perth Festival. In August 1984 he conducted the Philharmonia Orchestra at the Edinburgh Festival. In 1984 he became principal guest conductor of the Philharmonia Orchestra, principal conductor of the Swedish Radio Symphony, and principal guest conductor of the Oslo Philharmonic. Mr. Salonen made his American debut in the 1984-85 season with the Los Angeles Philharmonic; he also conducted the Minnesota Orchestra and the National Symphony Orchestra that season. He directed the Swedish Radio Symphony in the Proms in London in September 1985. Returning in February 1986 for a tour of the United Kingdom, he also conducted the ensemble in that year's tours of Italy and Japan. His 1986-87 season included engagements with the Detroit Symphony, the Philadelphia Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic, with which he appears again this season. Also this season he makes his debut appearances with the Chicago Symphony and the Montreal Symphony. He also undertakes a major United States tour with the Swedish Radio Symphony and violinist Cho-Liang Lin, with whom he has recorded for CBS. In June 1988 he will lead the London Sinfonietta at the new International Festival in New York City; in Europe he appears with the Israel Philharmonic and the Orchestre de Paris. Keenly interested in contemporary music, he frequently performs with the Ensemble InterContemporain in Paris and on the South Bank with the London Sinfonietta, which he has directed on tours abroad. Mr. Salonen is also a recognized composer, with music published by Wilhelm Hansen. Since signing an exclusive CBS Masterworks contract in June 1985, he has begun a complete Nielsen symphony cycle with the Symphonies 1 and 4 with the Swedish Radio Symphony. His recording with the Philharmonia of Lutosławski's Symphony No. 3 has won several major international awards; also with the Philharmonia he has recorded Messiaen's *Turangalîla* Symphony and an album of trumpet concertos with Wynton Marsalis.



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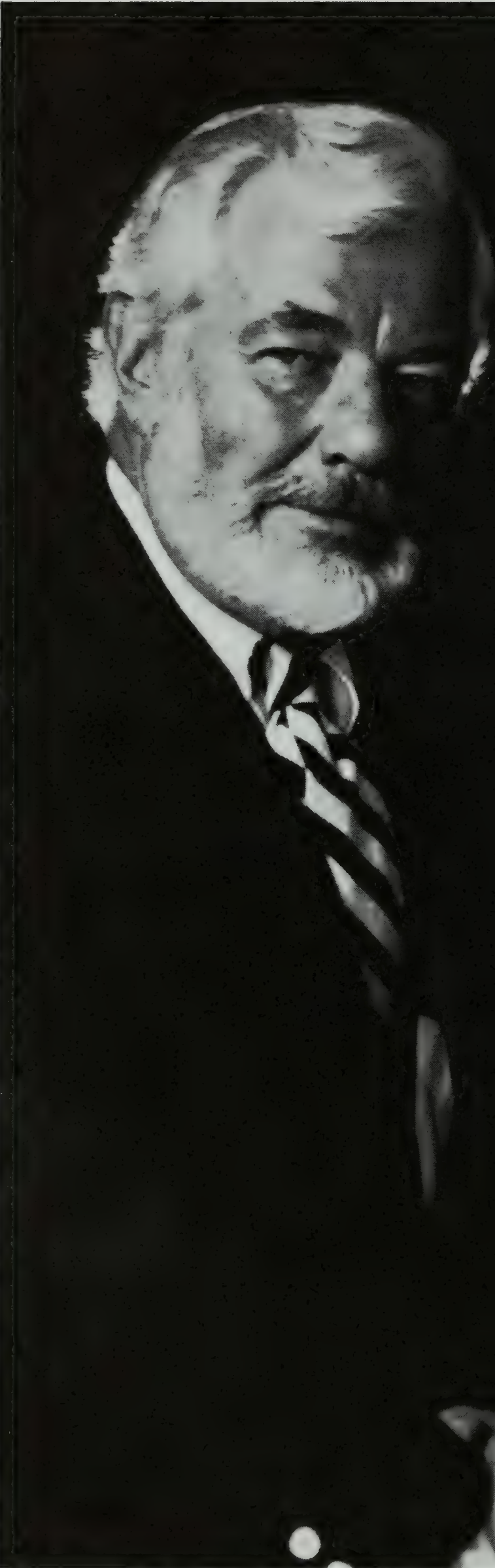
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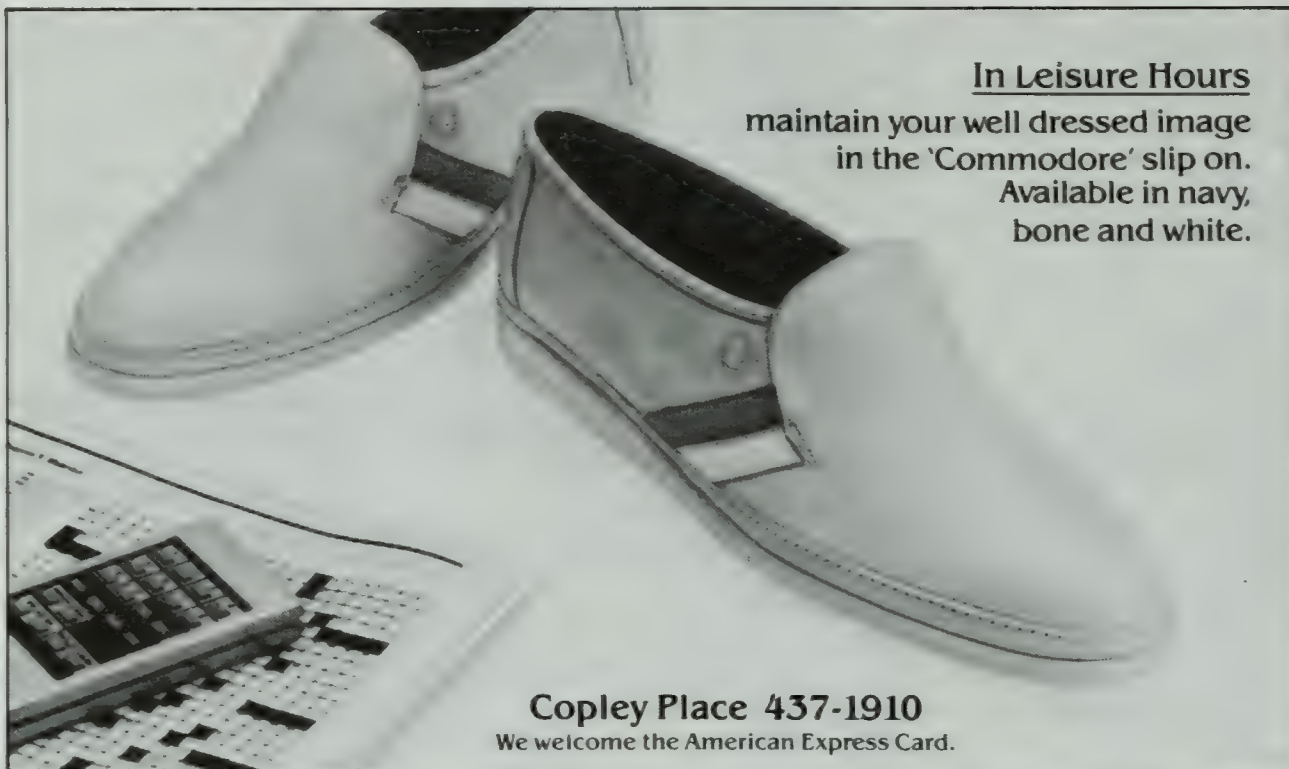
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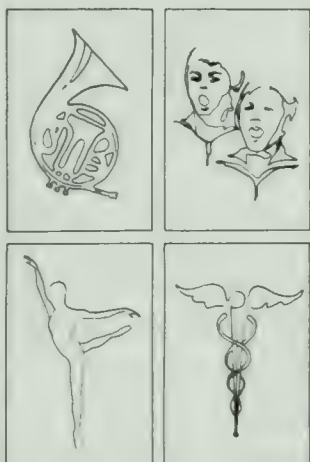
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CHO-LIANG LIN, violin

NIELSEN *Helios Overture*

MENDELSSOHN *Violin Concerto*

LUTOSLAWSKI *Symphony No. 3*
(Boston premiere)

Wednesday, February 10 at 7:30

Open Rehearsal

Marc Mandel will discuss the program
at 6:45 in the Cohen Annex.

Thursday 'D'—February 11, 8-9:55

Friday 'B'—February 12, 2-3:55

Saturday 'B'—February 13, 8-9:55

Tuesday 'B'—February 16, 8-9:55

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MALCOLM LOWE, violin

JULES ESKIN, cello

ALFRED GENOVESE, oboe

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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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Julian and Eunice Cohen Donate \$1 Million to the Boston Symphony Orchestra

Julian and Eunice Cohen of Boston and Palm Beach have donated \$1 million to the Boston Symphony Orchestra, Inc., to be used for expansion and renovation of the Cohen Annex, the building on Huntington Avenue immediately adjacent and connected to Symphony Hall. The Eunice S. and Julian Cohen Annex was named after the couple in recognition of their major gift to the BSO centennial campaign in 1981.

Mr. Cohen is a shopping center developer and owner of The Mall at Chestnut Hill. His positions also include Overseer of the Boston Symphony Orchestra, for nine years; Trustee of the Combined Jewish Philanthropies of Greater Boston, Beth Israel Hospital, and New England Medical Center; Chairman Emeritus of the Wang Center; and Director and Member of the Executive Committee of the Palm Beach County Community Foundation.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

John and Dorothy Wilson Chair

"The Boston Symphony Orchestra was my first, best introduction to Boston, coming here as a bride from the west coast almost forty years ago." Thus does Mrs. John J. Wilson characterize the beginning of the long and devoted involvement that she and her late husband enjoyed with the BSO. When Mr. Wilson became an Overseer of the orchestra, he and his wife found that their understanding of the BSO's goals and needs deepened and broadened. This led to their decision in 1981 to endow the chair held by Bo Youp Hwang in the first violin section. John Wilson had a long and successful career in business, culminating

in the founding of his own company to design and manufacture guidance and control instruments; this later merged into Minneapolis-Honeywell. His other interests ranged from being a longtime Trustee of the Museum of Fine Arts and the Peter Bent Brigham Hospital to sailing and figure skating. Mrs. Wilson shared his activities, particularly sailing and traveling. She is an active Trustee of the Children's Museum and an Overseer of the Museum of Fine Arts and the BSO.

New Orchestra Appointments



Following auditions held earlier this season, BSO violinist Lucia Lin has been appointed Assistant Concertmaster, filling the vacancy left by Cecylia Arzewski's departure to become Associate Concertmaster of the Cleveland Orchestra

last summer. Ms. Lin joined the Boston Symphony Orchestra in 1985. A former member of the Texas Chamber Orchestra, Ms. Lin has appeared as soloist with such orchestras as the Chicago Symphony, the St. Louis Symphony, and the Festivalorchester in Graz, Austria. A student of Sergiu Luca and a winner of numerous competitions, she graduated from the University of Illinois in 1982 and holds a master of music degree from Rice University.



Peter Chapman, a member of the BSO's trumpet section since 1984, has been named second trumpet following auditions to fill the vacancy created by Andre Côme's death last summer. Born in Montreal, Canada, Mr.

Chapman received both his bachelor's and master's degrees in music from Boston University and first performed with the BSO while still a student at Boston University in 1966. Before joining the BSO he was a member of the Boston Pops Orchestra and principal trumpet of the Boston Pops Esplanade Orchestra. Formerly principal trumpet of the Opera Company of Boston and the Boston Ballet, he teaches at both Boston University and the Boston Conservatory.

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"Salute to Symphony"

March 4-5-6, 1988

"Salute to Symphony," the annual fundraiser for the Boston Symphony Orchestra, will take place on Friday, Saturday, and Sunday, March 4, 5, and 6. Continuing their active participation are corporate sponsor Raytheon, radio station WCRB-102.5-FM, which will broadcast historic BSO performances throughout the weekend, and WCVB-TV Channel 5, which will telecast a live BSO performance on Sunday evening. The highlight of "Salute" weekend will be a "Salute to Youth" at the new Hynes Convention Center on Sunday, March 6, from 1 to 5 p.m. First, renowned cellist Yo-Yo Ma will join conductor Harry Ellis Dickson and members of the Boston Symphony Orchestra for a special concert. Also participating in the performance will be the Greater Boston Youth Symphony Orchestra, Eiji Oue, Conductor, and the New England Conservatory Youth Philharmonic Orchestra, Benjamin Zander, Conductor. Following the concert, members of the BSO family will conduct master classes for students aged 14 to 18. The master classes are offered on a first-come, first-served basis, and pre-registration is required. A minimum tax-deductible contribution of \$5 per person covers admission to both the concert and a master class. For further information, please call the Volunteer Office at Symphony Hall, (617) 266-1492, ext. 179.

A project of the Boston Symphony Association of Volunteers, "Salute to Symphony" is chaired this year by Leo and Gabriella Beranek. Each co-chairman will be a featured guest with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony Orchestra broadcasts—Mrs. Beranek on January 29 and 30, and Dr. Beranek on February 12 and 13.

BSO Members in Concert

Harry Ellis Dickson leads the Boston Classical Orchestra on Wednesday and Friday, February 3 and 5, at 8 p.m. at Faneuil Hall. Mr. Dickson and concertmaster Robert Brink are soloists in Bach's Double Violin Concerto, BWV 1043, on a program with Bach's Brandenburg Concerto No. 3 and Tchaikovsky's Serenade for Strings. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

The John Oliver Chorale performs Haydn's *The Creation* with soloists Jayne West, Brad

Cresswell, and James Kleyla on Saturday, February 6, at Jordan Hall. Tickets are \$13, \$10, and \$7; for further information, call 924-3336.

Music Director Ronald Feldman leads the Worcester Symphony Orchestra with BSO Associate Concertmaster Tamara Smirnova-Šajfar as guest soloist in Chausson's *Poème* and Franz Waxman's *Carmen* Fantasy on Sunday, February 7, at 3 p.m. at Mechanics Hall in Worcester. Also on the program are Copland's *Appalachian Spring*, Ives's Symphony No. 3, *The Camp Meeting*, and music from Falla's *The Three-cornered Hat*. Tickets are \$15 and \$13 (\$10 students and seniors); for further information, call 1-754-3231.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein, performs music of Charles Wuorinen, Joan Tower, Fredric Rzewski, John Heiss, and David Stock—all "Composers Born in 1938"—on Monday, February 8, at 8 p.m. under the direction of its co-artistic director since 1984, John Harbison. Soprano Lorraine Hunt and BSO clarinetist Peter Hadcock are the featured soloists. Tickets are \$9 general admission (\$5 students and seniors); for further information, call 437-0231.

Remember Someone Special

The Boston Symphony Orchestra offers a Remembrance Fund through which you may recognize special occasions or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, please include the individual's name, address, and the occasion for the remembrance with your contribution. An acknowledgment card will be sent in your name. Remembrance or memorial contributions of \$10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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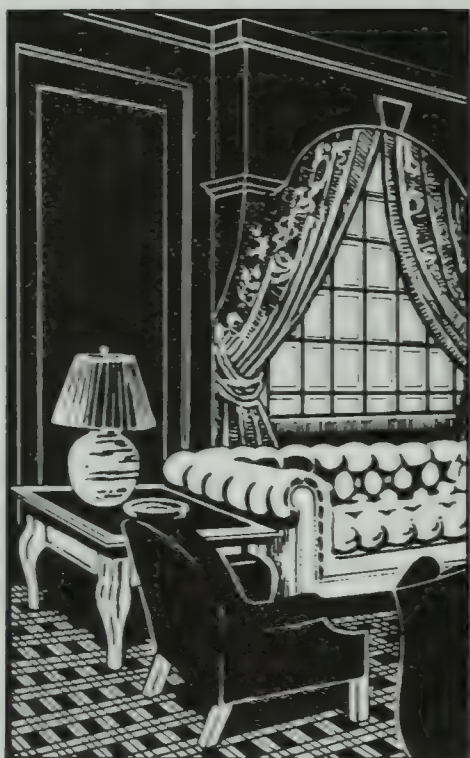
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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J. J. Hawes, circa 1870

certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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Thursday, January 28, at 8

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ESA-PEKKA SALONEN conducting

NIELSEN

Helios Overture, Opus 17

MENDELSSOHN

Violin Concerto in E minor, Opus 64

Allegro molto appassionato

Andante

Allegretto non troppo—Allegro molto vivace

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Symphony No. 3
(Boston premiere)

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N° 5
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Carl Nielsen

Helios Overture, Opus 17, FS 32



Carl August Nielsen was born at Sortelung near Nørre Lyndeelse on Funen, Denmark, on June 9, 1865, and died in Copenhagen on October 3, 1931. He composed the Helios Overture in 1903, and Johan Svendsen conducted the first performance on October 8 that year in Copenhagen. The only previous Boston Symphony Orchestra performance was given by Andrew Davis last August at Tanglewood. The overture is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings. The FS number refers to the thematic catalogue of Nielsen's music published in 1965 by Dan Fog and Torben Schousboe.

Nielsen began his life as a musical explorer when he was three and found out that logs in the woodpile yielded different pitches according to their thickness and length. But home provided real instruments as well. His father, a house painter, played the fiddle and cornet to earn the odd extra penny; his mother sang, and so did most of his eleven brothers and sisters.

At fourteen, after a boyhood in which he herded geese when he was not in school, Nielsen became a bandsman in the 16th Battalion of the Royal Danish Army, acquiring new instrumental skills. A kindly older musician showed him the central classics of European music—Mozart, Beethoven, and eventually Bach. With these models before him he began to compose, and in 1884, after examination by Niels W. Gade, the elder statesman of Danish music, he was admitted to the Copenhagen Conservatory as a scholarship student in violin and piano.

The catalogue of his compositions grew, and in such works as the Symphony No. 1 (1892), Symphony No. 2, *The Four Temperaments* (1901), and the opera *Saul and David* (1901), as well as various chamber pieces and songs, one can trace the emergence of an extraordinarily distinctive musical personality. In 1891 he met his future wife, Anne Marie Brodersen, a sculptress. She reinforced his always lively visual awareness, and they undertook many artistic pilgrimages together for study



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and delight. In 1903 they visited Greece. There, the sight of the great temple of Poseidon at Cape Sounion at sunrise inspired the *Helios Overture*, named for the Greek sun god.

Like Strauss's *Also sprach Zarathustra*, this overture opens with a sunrise. Nielsen's firmament is C major. The overlapping voices of horns and a quiet flow of eighth-notes that begins in the violas and gradually spreads through the other strings and into the woodwinds are the simple materials with which he builds a crescendo as the scene is flooded in light. Trumpet fanfares signal the full blaze of daylight, which is celebrated in a marchlike tune in E major, a key that sounds very bright in relation to the C major from which it emerged. The tempo is increased along with everything, culminating in a brilliant fugue as Helios drives his chariot across the noonday sky. Then—in highly compressed form—the process is reversed as the day comes to an end: a beautifully paced, evocative decrescendo takes us back to quiet, to the Andante tranquillo tempo, to the horn calls and quietly moving violas, and finally to the stillness of the cellos' low C.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. This program note appeared originally in the program book of the San Francisco Symphony, copyright ©1986, and is reprinted here by permission of that orchestra.

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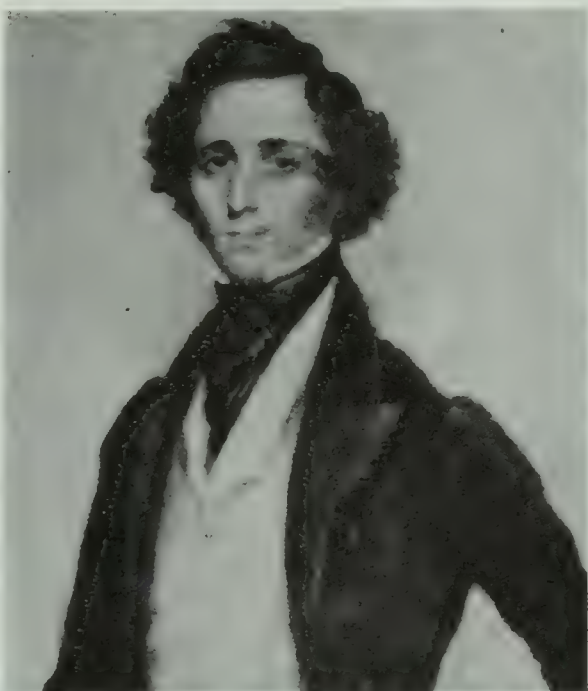
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Felix Mendelssohn-Bartholdy

Violin Concerto in E minor, Opus 64



Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on November 24, 1849, when Joseph Burke was soloist with the Philharmonic Society under Theodor Eisfeld. Boston first heard the concerto with piano accompaniment, at a Mendelssohn Quintette Club performance in the Melodeon on February 3, 1851; the soloist was August Fries, who repeated the work on February 22, apparently with orchestra, at a concert of the Musical Fund Society. The concerto entered the repertory of the Boston Symphony Orchestra in its first season, on February 17, 1882, when Alfred de Sève was soloist under the direction of Georg Henschel. Since then it has been performed at Boston Symphony Orchestra concerts by Willis E. Nowell, Charles Martin Loeffler, Franz Kneisel, Leonora Jackson, Fritz Kreisler, Maud McCarthy, Enrique Fernández Arbós, Marie Hall, and Willy Hess under the direction of Wilhelm Gericke; by Kneisel under Emil Paur; by Kreisler, Sylvain Noack, and Anton Witek under Karl Muck; by Witek and Gertrude Marshall under Otto Urack; by Fredric Fradkin under Henri Rabaud; by Albert Spalding, Richard Burgin, Bronislaw Huberman, and Toscha Seidl under Pierre Monteux; by Burgin, Léon Zighera, Nathan Milstein, Jascha Heifetz, Yehudi Menuhin, and Spalding under Serge Koussevitzky; by Isaac Stern, Zino Francescatti, Mischa Elman, and Jaime Laredo under Charles Munch; by Norman Carol under Richard Burgin; by Joseph Silverstein under Erich Leinsdorf (Jack Benny played the first movement only under Leinsdorf in a Pension Fund concert), Seiji Ozawa, and Edo de Waart; by Yuuko Shiokawa under James Levine; by Isaac Stern under Ozawa and under Silverstein; by Nigel Kennedy under André Previn; and by Itzhak Perlman under Ozawa, at both the most recent Symphony Hall performance, upon the opening of the 1983-84 subscription season, and the most recent Tanglewood performance, last August. The concerto is scored for solo violin with an orchestra consisting of two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Ferdinand David (1810-1873) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

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But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write to David reiterating his plan to compose a concerto and commenting that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off his wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto. On September 2 he reported to David that he would bring some new things for him; two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. Ever since Antonio Vivaldi had set his seal on the Baroque concerto by composing over 500 examples, certain features had been passed on from one generation and one composer to another. Elements that worked in the Baroque style became anachronistic a century later. First of all, the traditional concerto built its first movement on a formal

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pattern that alternated statements by the full orchestra (ritornellos) with sections featuring the soloist. It was an effective device when the ritornellos were short summaries of the musical material and functioned like the pillars of a bridge to anchor the free flight of the soloist. Even in the time of Mozart, the ritornello principle worked, despite the greater length of the concerto, because Mozart, at least, was able to dramatize the opposition between the solo and the orchestra, to make the soloist a musical personality, carefully balanced against the full ensemble. But the increasingly elaborate form, now related to sonata form, meant that the orchestral ritornello was getting longer and longer. Instead of waiting perhaps a minute or two to hear the soloist, the audience had to wait five minutes or more. Proportions seemed skewed. In his last two piano concertos, Beethoven tried to change that somewhat by introducing the soloist and establishing his personality at the outset, and then proceeding with the normal full orchestral ritornello. Mendelssohn takes the much more radical step of dispensing with the tutti ritornello entirely, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.



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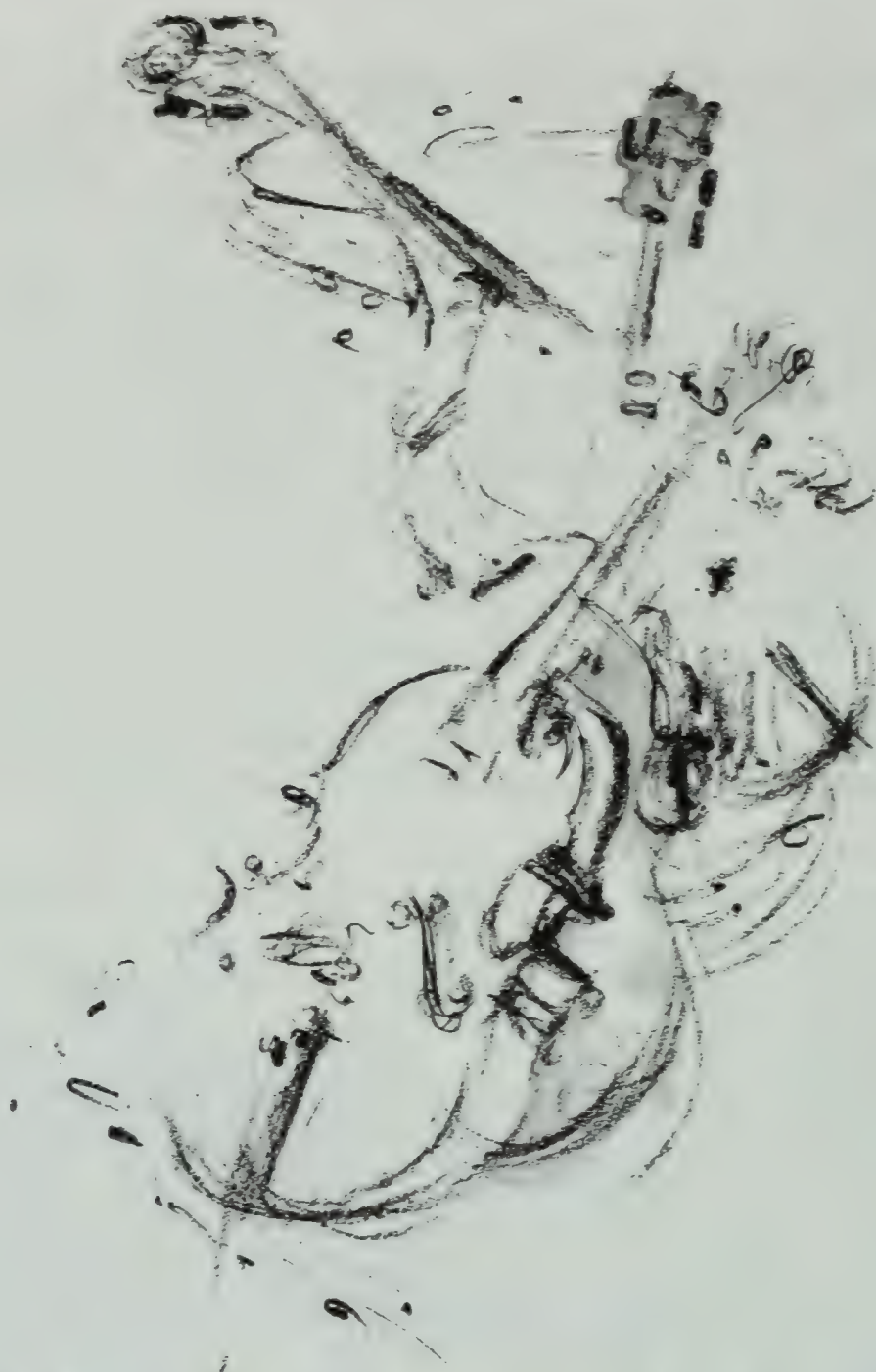
The other problem of concerto form that Mendelssohn attacked in a new way is that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his own. Theoretically only two chords are necessary after this point for the movement to end (though in practice there is usually a somewhat longer coda). But everything comes to a standstill (as far as the composer's work is concerned) while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece or that it may be so long and elaborate as to submerge entirely the composition to which it is attached. The problem is not perhaps quite so serious when the composer himself provides the cadenza, because it is then at least in an appropriate style. But the absurdity of coming right up to the end of the movement and suddenly putting everything on hold is unchanged. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! Until that time—and rarely afterwards—no other cadenza ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements together without a break, a pattern that had been used earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the *bass* note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds his note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking into applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—S.L.



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Witold Lutosławski

Symphony No. 3



Witold Lutosławski was born in Warsaw, Poland, on January 25, 1913, and lives there. The Symphony No. 3 was commissioned by the Chicago Symphony in 1972; the composer created some sketches soon after receiving the commission but only completed the work in January 1983. The first performance took place in Chicago on September 29 that year, with Sir Georg Solti conducting. The present performances are the first by the Boston Symphony Orchestra, and the first in Boston. The score calls for three flutes (second and third doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling E-flat clarinet, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four trumpets, four horns, four

trombones, tuba, timpani, percussion (xylophone, glockenspiel, marimba, vibraphone without motor, bells, five tom-toms, two bongos, bass drum, side drum, tenor drum, three cymbals [small, medium, and large], tam-tam, gong, and tambourine), two harps, piano (four-hands), celesta, and strings.

Witold Lutosławski celebrated his seventy-fifth birthday last Monday. His career has encompassed a wide range of musical approaches from his earliest orchestral work of a half-century ago, the Symphonic Variations, to the Symphony No. 3, finished just five years ago. As a native and lifelong resident of Warsaw, he has been, along with his younger compatriot Krzysztof Penderecki, a symbol of Polish music in our time. He has shown that the artistic imagination can remain unfettered even in a political environment that is unsympathetic (to say the least) to advances in the arts.

Following his training at the Warsaw Conservatory, from which he received diplomas in piano (1936) and composition (1937) and studied the violin as well, Lutosławski developed a busy career as composer, pianist, and conductor. Since the early 1950s he has been active on the international scene as a conductor of his own works in concert and on records. He has taught widely throughout Europe and the United States (including Tanglewood).

Lutosławski's earliest compositions were in that style typical of Eastern European composers who came along in the footsteps of Béla Bartók: often built on diatonic melodies and folk tunes, but harmonized in a nonfunctional way. But very gradually he moved toward the avant-garde in works of brilliant color and evocative effect, slowly developing his own harmonic system, related to twelve-tone technique, but giving preeminence to a particular chord. The *Funeral Music* of 1958 marked a kind of arrival point in his work, and the early '60s saw the creation of a number of substantial compositions of varying character: *Venetian Games* (1961), *Three Poems of Henri Michaux* (1963), *Paroles tissées* (1965), and especially the Second Symphony (1967), a work of brilliant color.

During this period—and since—Lutosławski has made frequent use in his scores of “aleatoric” passages alternating with explicitly composed sections. The term “aleatoric” has been used to apply to “chance music” or music that is somehow “indeterminate.” In scores like the Third Symphony, the aleatoric sections are quite specifically notated for each instrument as to the pitches that will be played. It is the relationship with the other parts of the orchestra that is not always precisely

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determined. The sections of the music that the conductor beats in the normal way, with all the parts "lined up," are contrasted with passages in a free, *ad libitum* rhythm, in which each instrument's entrance may be cued by the conductor, but the speed at which the part plays after that is more or less up to the individual player. Sometimes these free sections of "macrorhythm" are rather lengthy, sometimes quite short. They blend into one another in a smooth and flexible way, so that the listener may not even realize, in a given performance (without watching whether the conductor is beating), which sections partake of the free rhythm. Lutosławski refers to this kind of rhythmic section with the intriguing image of a "sculpture of which the material suddenly becomes fluid."

Lutosławski's own description of the symphony (reproduced below) refers to a shape in two movements, of which the first is essentially introductory to the dynamic second. The listener's first response, though, is likely to be to the overall continuity throughout the symphony's half-hour length, the flow from beginning to end. The "movements" here flow directly from one to the other and are not separated by the traditional silence. Moreover the musical material of the introductory movement becomes the core of the main movement as well. The most obvious reference point is

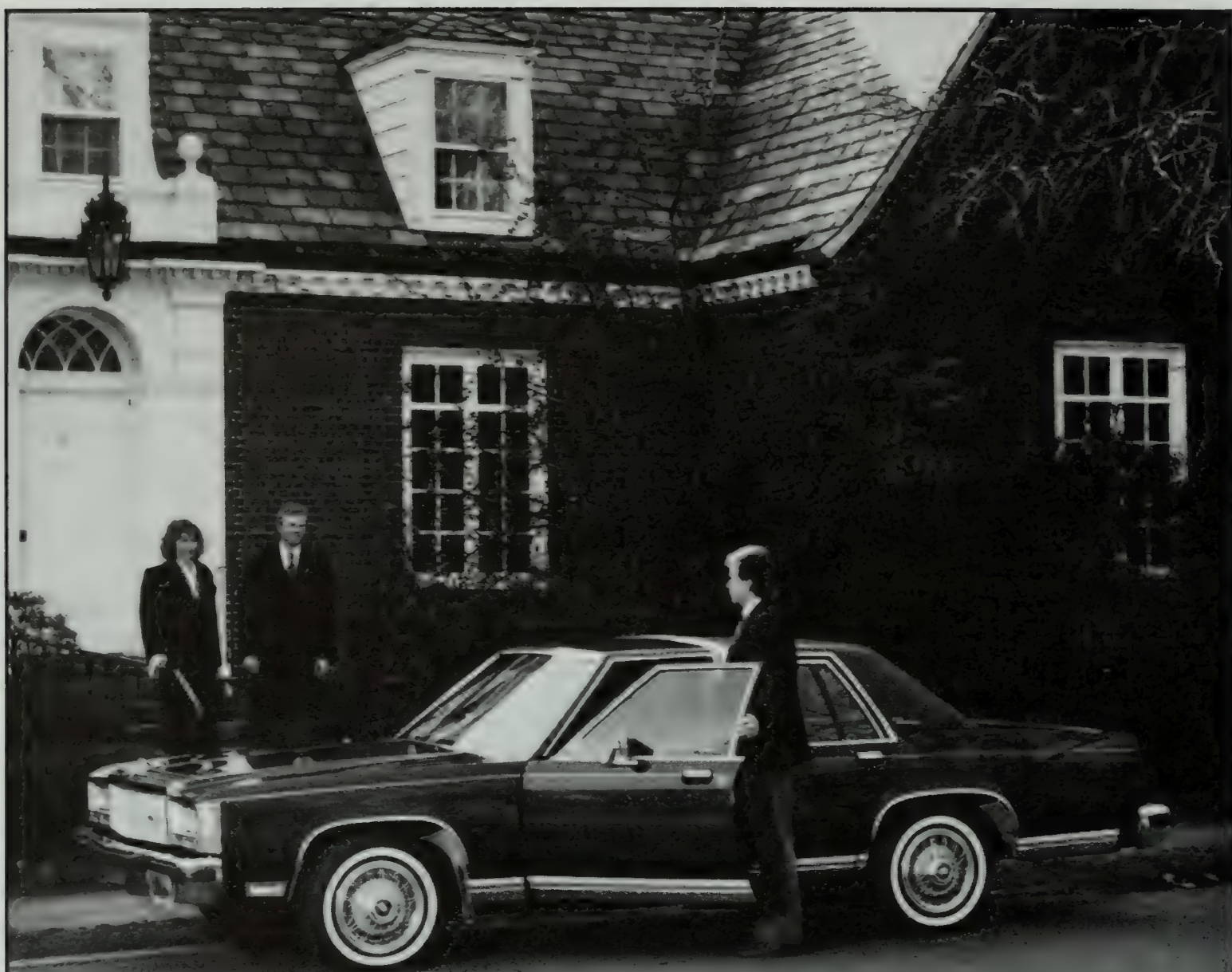


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the very first gesture, four hammered-out eighth-notes on the pitch *E*. This figure serves first as punctuation between sections of the opening movement; then it extends itself and gathers momentum as the prime rhythmic force of the second movement; and finally, it gathers all the instruments of the orchestra to hammer out the musical exclamation point that is the symphony's closing punctuation. The overall shape may seem complicated at first hearing, but the alert listener can certainly perceive the rise and fall of energy and tension, the kaleidoscopic rotation between instrumental choirs joined with or opposed to one another, and the grand progression to the symphony's principal climax, followed by a relaxation into the epilogue and a forceful close.

—Steven Ledbetter

A Statement by the Composer

I began sketching my Third Symphony as early as 1972. In the following years I composed the main movement, but subsequently I discarded it completely. It took several years for the idea to become mature, and it was only in January 1983 that the whole score was finally ready. It is true, however, that during that period I composed several other works: *Les Espaces du sommeil* for baritone and orchestra, *Mi-parti* for orchestra, *Novelette* for orchestra, the Double Concerto for oboe, harp, and chamber orchestra, and some smaller pieces.

The form of my Third Symphony is the result of my experience as a listener to music and particularly to large-scale forms during a period of many years. Although the extraordinary strategy of Beethoven in this realm has always fascinated me and was a supreme lesson of musical architecture, the model of a perfectly balanced large-scale form has been for me the pre-Beethovenian symphony and particularly Haydn's. I am still a lover of Brahms's large-scale works, but I confess I always feel exhausted after a performance of a Brahms symphony, concerto, or even a sonata, probably because of there being two main movements (first and last) in each of them.

These considerations made me search for still other possibilities, and finally I found a solution in a two-movement large-scale form where the first movement is but a preparation for the main one that follows. The first is meant barely to interest, to attract, to involve, but never entirely to satisfy the listener. In the course of the first movement the listener is supposed to expect something more important to happen; he may even get impatient. This is exactly the situation when the second movement appears and presents the main idea of the work. This way of distributing the musical substance in time seems to me natural and is in conformity with the psychology of perception of music.

After a short introduction comes the first movement, the "preparatory" one. The music here is never set in motion for a very long time. Many pauses interrupt the musical course. The movement consists of three episodes, the first being the fastest, the third the slowest. As a matter of fact, the tempo remains the same and the difference of speed is achieved only by the use of longer rhythmical values. A short slow section leads to the main movement.

The second movement is composed in a form that may be defined as "an allusion to sonata-allegro" with its contrasting themes. Toward the end, a series of *tutti* sections is followed by the climax of the work. A separate adagio passage, where dramatic recitatives of the strings alternate with a broad *cantilena*, forms the epilogue of the symphony. A short and fast coda ends the work. The symphony is to be played without interruption between movements.

—Witold Lutosławski

More . . .

The best study of Nielsen's symphonic work is still Robert Simpson's *Carl Nielsen, Symphonist 1865-1931* (originally published in 1952, now available in a 1979 revision from Taplinger). Hugh Ottaway's contribution on Nielsen to Simpson's symposium *The Symphony* (Penguin paperback) is also worth looking at. The composer himself wrote a biographical account of his early years. An English translation of his essay on "Words, Music, and Programme Music" may be found in the short collection *Living Music* published by the Danish music publisher Wilhelm Hansen Musik-Forlag. The *Helios* Overture has been recorded by Esa-Pekka Salonen with the Swedish Radio Symphony Orchestra, filling out the disc that contains his reading of the Nielsen Fourth Symphony (CBS). The bargain-priced Seraphim box of three LPs with the First through Third symphonies plus the *Bohemian-Danish Folk Melody* and the *Helios* Overture performed by Herbert Blomstedt and the Danish Radio Symphony Orchestra has gone out of print but is worth looking for in the remainder bins.

Karl-Heinz Köhler's Mendelssohn article in *The New Grove* is the best place to start; it has been reprinted in *The New Grove Early Romantic Masters 2*, which also

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includes the Grove articles on Weber and Berlioz (Norton paperback). Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Littlefield paperback) is a good introductory life-and-works treatment, though now somewhat outdated. Eric Werner's *Mendelssohn: A New Image of the Composer and his Age* is the most recent serious biography, especially good on the period, often trivial on the music. Mendelssohn's own letters are delightful, but the published versions are frightfully bowdlerized; a much-needed new critical edition is in the works. On the Violin Concerto, the fundamental recent studies are in German, including two articles by Reinhard Gerlach that compare the first and second sketches with the final score (*Archiv für Musikwissenschaft*, 1971, and *Das Problem Mendelssohn*, ed. Carl Dahlhaus, Regensburg: Bosse, 1974). Cho-Liang Lin has recorded the concerto with Michael Tilson Thomas and the Philharmonia Orchestra (CBS; coupled with the Saint-Saëns Concerto No. 3). Isaac Stern has recorded it with Seiji Ozawa and the Boston Symphony Orchestra (CBS; coupled with the Beethoven Romances). The late Jascha Heifetz's classic recording with the Boston Symphony Orchestra under Charles Munch is now available on compact disc (RCA; coupled with the Tchaikovsky concerto). Other recommended recordings include Itzhak Perlman's reading with the Concertgebouw Orchestra under Bernard Haitink (Angel, coupled with the first Bruch concerto) and Nathan Milstein with Claudio Abbado and the Vienna Philharmonic (DG; coupled with Tchaikovsky).

The most extended source of information in English about Witold Lutosławski is composer Steven Stucky's book *Lutosławski and his Music* (Cambridge). Though it is quite technical, the author's sympathetic observations on the music are helpful and informative. He emphasizes the works of Lutosławski's maturity but ends, unfortunately, just before the Symphony No. 3. It is quite remarkable these days for a large and difficult orchestral work only five years old to have been recorded twice, and in superb renditions, but such is the case with Lutosławski's Third Symphony (both versions are available on compact disc). Lutosławski's performance with the Berlin Philharmonic will, of course, always have the historical value of a composer's own version, and it is coupled with a performance of his *Espaces du sommeil* for baritone and orchestra with the singer for whom it was composed, Dietrich Fischer-Dieskau (Philips). Esa-Pekka Salonen's performance with the Los Angeles Philharmonic appeared before Lutosławski's; it is in no way overshadowed by the composer's reading. It, too, is coupled with *Espaces du sommeil* (with bass John Shirley-Quirk); but it also includes (in a box of two LPs or compact discs) a brilliant recording of one of Olivier Messiaen's most important orchestral works, the *Turangalîla* Symphony (CBS).

—S.L.

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Esa-Pekka Salonen



Since his London debut with the Philharmonia Orchestra in September 1983, the young Finnish conductor Esa-Pekka Salonen has conducted such prestigious orchestras as the Berlin Philharmonic, the Los Angeles Philharmonic, the New York Philharmonic, and the Philadelphia Orchestra. He made his Boston Symphony Orchestra debut at Tanglewood in 1985, and he makes his first BSO subscription appearances this season. Mr. Salonen was born in Helsinki in 1958. After studying at the Sibelius Academy in Finland and with private teachers Franco Donatoni and Niccolo Castiglioni in Italy, he made his debut with the Finnish Radio Symphony

Orchestra in 1979. During the 1981-82 season he was a guest conductor at the Finnish National Opera. Mr. Salonen gained further renown as an opera conductor in the 1983-84 season with fifteen performances of *Wozzeck* at the Stockholm Opera. He also led the Finnish Radio Symphony on a tour of Australia that included appearances at the Perth Festival. In August 1984 he conducted the Philharmonia Orchestra at the Edinburgh Festival. In 1984 he became principal guest conductor of the Philharmonia Orchestra, principal conductor of the Swedish Radio Symphony, and principal guest conductor of the Oslo Philharmonic. Mr. Salonen made his American debut in the 1984-85 season with the Los Angeles Philharmonic; he also conducted the Minnesota Orchestra and the National Symphony Orchestra that season. He directed the Swedish Radio Symphony in the Proms in London in September 1985. Returning in February 1986 for a tour of the United Kingdom, he also conducted the ensemble in that year's tours of Italy and Japan. His 1986-87 season included engagements with the Detroit Symphony, the Philadelphia Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic, with which he appears again this season. Also this season he makes his debut appearances with the Chicago Symphony and the Montreal Symphony. He also undertakes a major United States tour with the Swedish Radio Symphony and violinist Cho-Liang Lin, with whom he has recorded for CBS. In June 1988 he will lead the London Sinfonietta at the new International Festival in New York City; in Europe he appears with the Israel Philharmonic and the Orchestre de Paris. Keenly interested in contemporary music, he frequently performs with the Ensemble InterContemporain in Paris and on the South Bank with the London Sinfonietta, which he has directed on tours abroad. Mr. Salonen is also a recognized composer, with music published by Wilhelm Hansen. Since signing an exclusive CBS Masterworks contract in June 1985, he has begun a complete Nielsen symphony cycle with the Symphonies 1 and 4 with the Swedish Radio Symphony. His recording with the Philharmonia of Lutoslawski's Symphony No. 3 has won several major international awards; also with the Philharmonia he has recorded Messiaen's *Turangalîla* Symphony and an album of trumpet concertos with Wynton Marsalis.

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The twenty-eight-year-old violinist Cho-Liang Lin has been engaged and reengaged by nearly eighty orchestras in the United States and abroad, among them the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Cleveland Orchestra, the London Symphony, the Israel Philharmonic, the Academy of St. Martin-in-the-Fields, and the Boston Symphony Orchestra, with which Mr. Lin first appeared in March 1985. He has also appeared with the Boston Symphony Orchestra for the past three summers at Tanglewood. Mr. Lin is the only Taiwanese violinist to have been invited to perform in China, and he

frequently tours Australia and the Far East. In addition to this week's BSO performances, highlights of Mr. Lin's 1987-88 season include his Carnegie Hall recital with André-Michel Schub, appearances as guest artist with the orchestras of San Francisco, Houston, and Toronto, among others, and a fourteen-city United States tour with Esa-Pekka Salonen and the Swedish Radio Orchestra. In Europe he records and performs the Sibelius Violin Concerto with the Philharmonia Orchestra in London and the Nielsen Violin Concerto with the Swedish Radio Orchestra in Stockholm. He is guest artist with the New Philharmonic in Paris at the opening of the newly refurbished Théâtre des Champs-Élysées and also with the Monte Carlo Philharmonic, Rotterdam Philharmonic, Zurich Tonhalle, Halle Orchestra, Bournemouth Symphony, and orchestras in Liverpool, Lyon, Copenhagen, and Cologne. He gives recitals in Cremona, Italy, at the Naples Festival, and at the Naantali Festival in Finland, where he also appears with Isaac Stern. Mr. Lin records exclusively for CBS Masterworks. His records include an award-winning album of the Mendelssohn Violin Concerto and the Saint-Saëns Third Violin Concerto with the Philharmonia Orchestra under Michael Tilson Thomas, a recent pairing of Bruch's Violin Concerto in G minor and *Scottish Fantasy* with the Chicago Symphony Orchestra under Leonard Slatkin, and the complete Mozart violin concertos with the English Chamber Orchestra under Raymond Leppard.

Born in Taiwan, Cho-Liang Lin began violin studies when he was five and gave his first public performance when he was seven. At twelve he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977 he won first prize in the Queen Sofia International Competition in Madrid. That same year he was chosen as a soloist for President Carter's Inauguration Day concerts, and he was one of five young instrumentalists invited by Isaac Stern to participate in a sold-out concert of chamber music at Carnegie Hall to celebrate Mr. Stern's sixtieth birthday. Mr. Lin plays the 1707 "Dushkin" Stradivarius that belonged to Igor Stravinsky's friend, the violinist Samuel Dushkin, who premiered the composer's works for violin.

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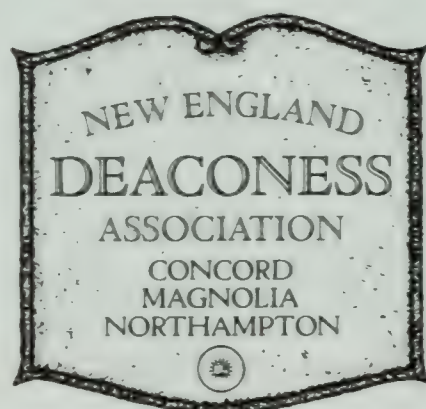
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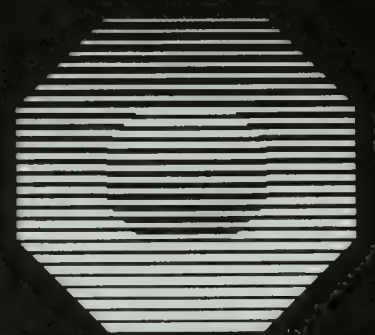
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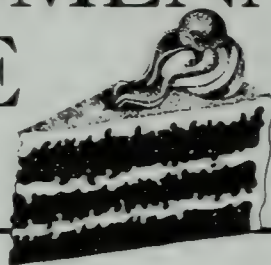
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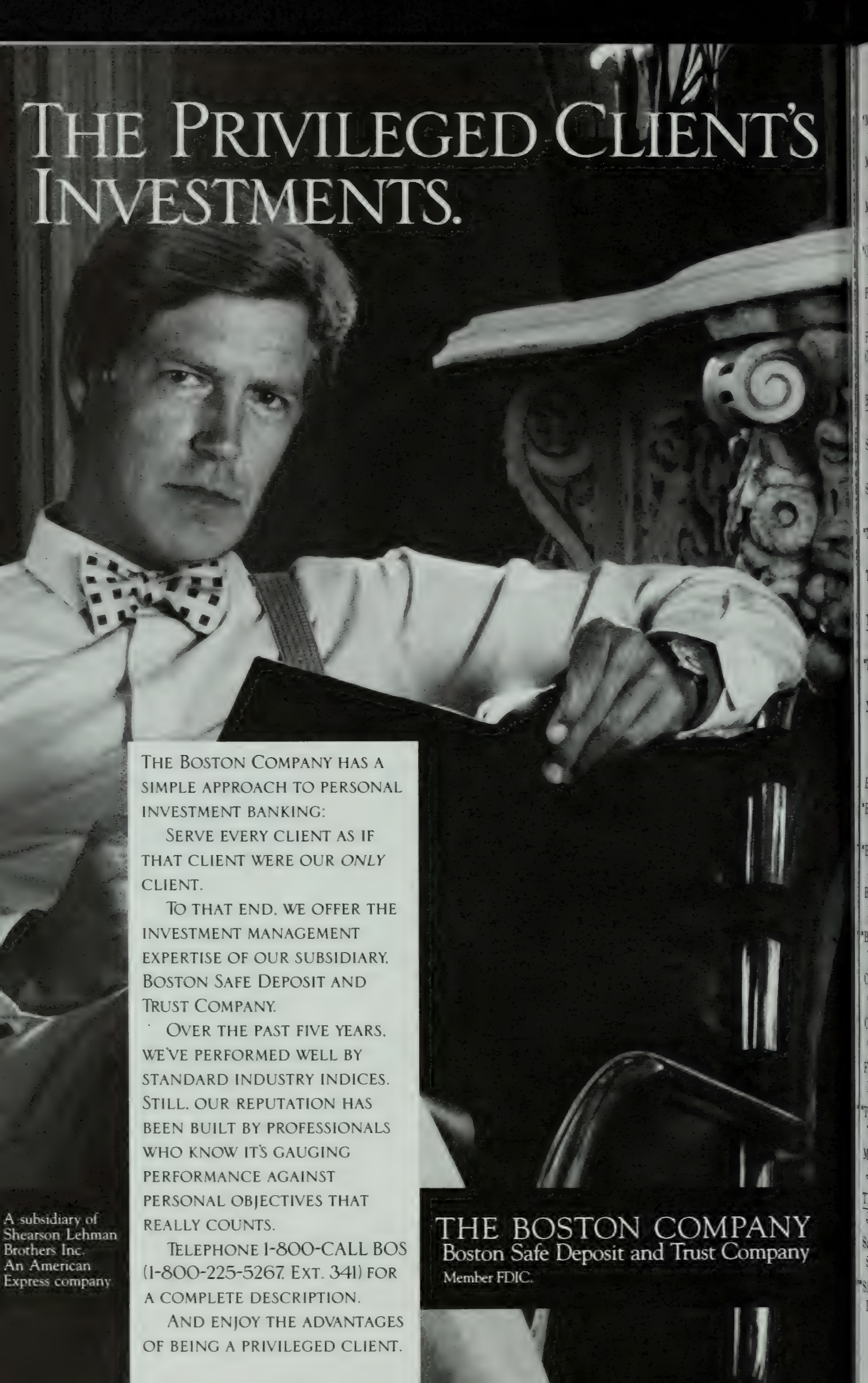
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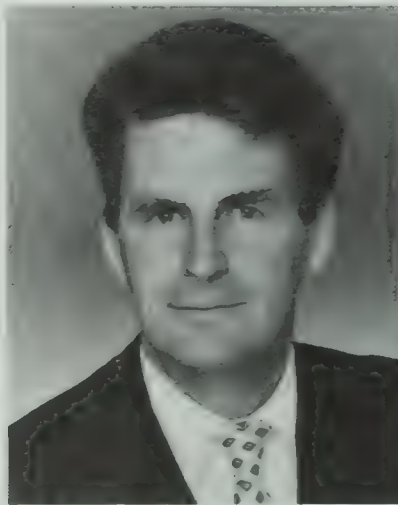
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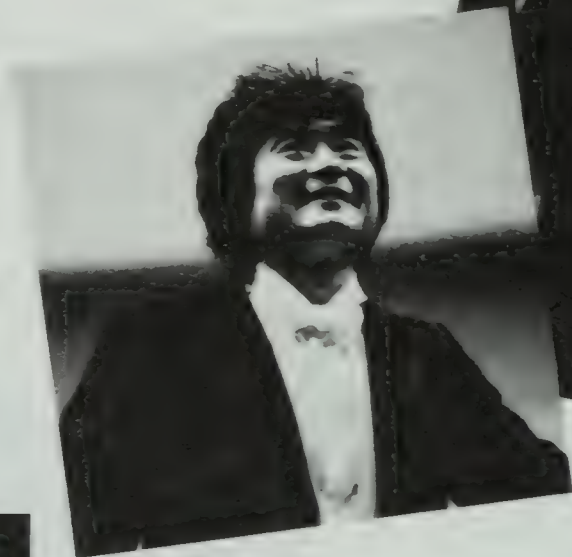
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KURT MASUR conducting

SYLVIA McNAIR, soprano

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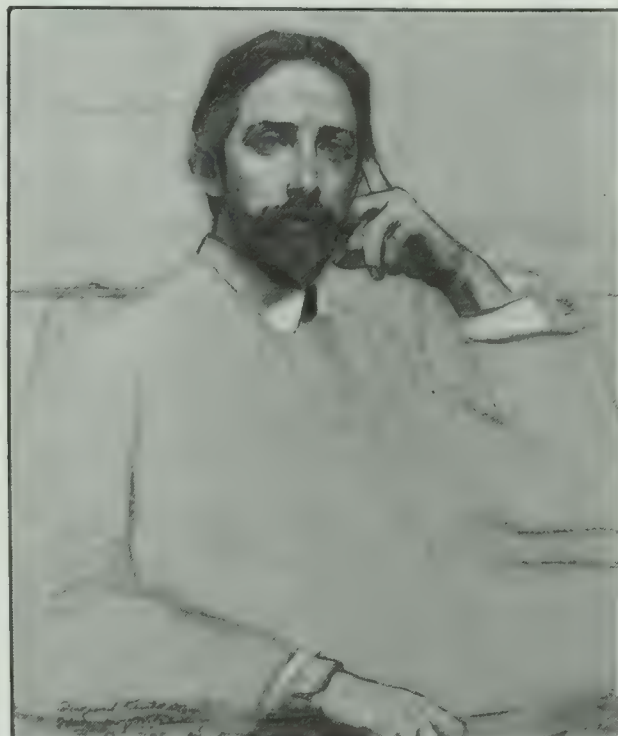
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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Forrest Foster Collier Chair

An active practitioner of law in Boston for half a century, Forrest Foster Collier (1875-1970) was also a practicing musician. Despite a physical handicap, he became a first violinist in the orchestra of the Pierian Sodality while at Harvard College and was president of the Sodality while at Harvard Law School. He helped found the Harvard Alumni Orchestra and was a member of the Harvard Musical Association, playing in its amateur orchestra. At home Mr. Collier, his wife, and their four children formed a small ensemble with violins, viola, cello, clarinet, and piano. He continued to play the violin almost daily until he was ninety-three. Abram

Thurlow Collier, youngest son of Forrest and donor of the Boston Symphony Orchestra chair, played in Symphony Hall with an all-state high school orchestra and sang here with the Harvard Glee Club under Koussevitzky's direction. While president of New England Mutual Life Insurance Company, he returned to Symphony Hall as first chairman of the BSO's Board of Overseers, serving later as chairman of its Board of Trustees.

Arts Appreciation Day

The third annual Arts Appreciation Day is tentatively scheduled for Wednesday, March 16, at the State House in Boston. The Boston Symphony Orchestra urges its patrons and friends to attend this event to express appreciation to the Legislature and the Governor for their strong support for the funding of cultural activities through the Massachusetts Council on the Arts and Humanities and the Massachusetts Arts Lottery Council.

This year the BSO will be receiving more than \$550,000 from the Massachusetts Council on the Arts and Humanities for numerous artistic and educational activities, making the Council our single largest source of annual support. A large turnout will demonstrate how much this help means to the Boston Symphony Orchestra. Participants will gather at noontime; if you can attend, please contact Betty Sweitzer in the BSO Volunteer Office, 266-1492, ext. 177.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Robert Bradford Newman chair
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John Salkowski
*Robert Olson
*James Orleans

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Marion Gray Lewis chair

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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
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Bass Clarinet

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*Farla and Harvey Chet
Krentzman chair*

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Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

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Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpuhl
Richard Mackey
Jonathan Menkis

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
Michael Feinstein
Ferrante and Teicher
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and
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Metropolitan Opera
Mitchell-Ruff Duo
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Rondo: Allegro

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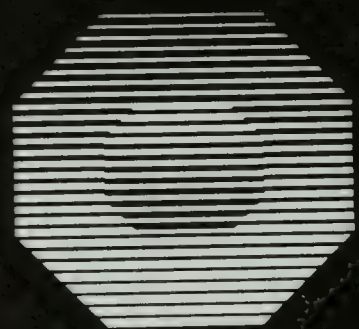
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Igor Stravinsky

Concerto in D for string orchestra



Igor Fedorovich Stravinsky was born at Oranienbaum in what is now the Northwest Leningrad region of the USSR on June 17, 1882, and died in New York on April 6, 1971. He completed the Concerto in D on August 8, 1946. The work was commissioned by, dedicated to, and first played by the Basel Chamber Orchestra and its conductor, Dr. Paul Sacher. The date of the premiere was January 21, 1947. On January 16, 1948, Fritz Reiner and the Pittsburgh Symphony introduced the score in America. The Boston Symphony first performed the work on February 8, 1949, under the composer's direction. The orchestra has also played the Concerto with Kenneth Schermerhorn, Daniel Barenboim, and, most recently, in January 1979, Joseph Silverstein. The

score does not specify the number of strings, but a letter of Stravinsky's to Sacher dated August 31, 1946, states that he intended eight each of first and second violins, six each of violas and cellos, and four basses.

Reviewing the concert forty years ago at which Stravinsky introduced his Concerto in D to Boston, and which also included the Concerto for Piano and Winds (1924), the Ode (1943), and *Orpheus* (1947), Cyrus Durgin, music critic of the *Boston Globe*, was censorious in tone, even in specific phrases, that must have been tediously familiar to the composer: "... the early Stravinsky of thirty-five to forty years ago, with his richness and vigor, his revolutionary achievements in rhythm and expressivity, is the great Stravinsky, but in recent years he has become progressively more arid and cerebral. His present music abounds in abstract patterns and solo effects, melodic invention has largely disappeared, and the dimensions of his work are shrinking to chamber music size."

Stravinsky's early ballets, *Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913), had been perceived as a series each of whose members outdid its predecessor in brilliance of color, rhythmic dislocation, dissonance, and general wildness and "modernism." When Stravinsky declined to continue that escalation and moved instead into the world of his *Japanese Lyrics*, of the Three Pieces for String Quartet, *Reynard*, *The Tale of the Soldier*, *Pulcinella*, and the Symphonies of Wind Instruments, the public, critics included, was inclined to be disappointed or out-and-out annoyed. Even *Les Noces* (*The Wedding*) was regarded as but a feeble and failed attempt to recapture the savage energy of *The Rite of Spring*. *Firebird* is still the most popular of Stravinsky's scores,* but the world has come to be in tune with the often understated power, charm, and humor of his later music, has learned to respond to its less aggressive originality, and recognizes how, across all those changes of manner that used to be attributed to a trivial personality without a proper center, Stravinsky sounds unmistakably and from first to last like Stravinsky.

The works of this period are often in striking contrast to one another, both in their scoring and in the matter of expressive content. The Symphonies of Wind Instruments, for example, are austere, and solemn at the close. The Concerto in D is an entertainment—music, if you will, in the Brandenburg tradition. The commission for the Concerto, Stravinsky's first European one since *Persephone* in 1934, came

*That, because of Russia's non-participation in the Bern Convention, the score of the 1919 concert suite is in the public domain, unprotected by copyright, has not hurt its popularity.



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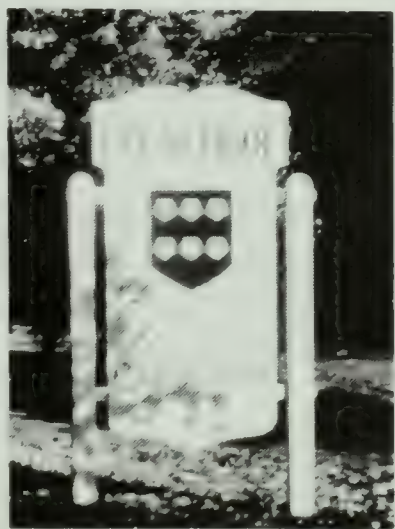
from Paul Sacher, who wished to celebrate the twentieth anniversary of his Basel Chamber Orchestra,* and Stravinsky accepted with alacrity, beginning work on the score even before he answered Sacher's letter.

Stravinsky sets out with three stabbing F-sharps, which are at once contradicted by a quiet and sustained F-natural from the violas, cellos, and basses. F-sharp turns out to be "right," that is, the music is in a clear D major, but the pairing of semitones that is virtually the composition's first event remains a prominent and consistent feature of the Concerto. With witty interpolations of an extra beat now and again, the piece speeds along until, astonishingly late really, it arrives at the delightful surprise of a slower theme, one with a beguiling sensual sway and punctuated by provocative silences. Part of its freshness resides in the rich scoring and in the remote key in which it is placed, D-flat major, a semitone away from home.† A brief but dramatic, even disruptive episode that occasions what is virtually the Concerto's only fortissimo leads to a highly compressed recapitulation, and the movement disappears on a chord of double bass harmonics, a remarkable sound that eleven years later became so striking and characteristic a feature of the ballet *Agon*.

That chord is just one instance of the loving ingenuities of scoring in which this elegant Concerto abounds. One occurs at the very beginning, where plucked notes on the second violins and cellos reinforce the bowed *fortepiano* attacks in the first violins and violas. As the middle movement, an Arioso in B-flat major, begins, we encounter another, and it comes right out of Stravinsky's beloved Tchaikovsky. The last movement of the *Pathétique* Symphony begins with a descending melody whose

*For his orchestra's tenth anniversary, Sacher had commissioned Bartók's Music for Strings, Percussion, and Celesta, and his commissions over the years have called into being an extraordinary array of important scores by, among others, Britten, Casella, Henze, Hindemith, Honegger, Ibert, Krenek, Malipiero, Martin, Martinů, Petrassi, and Strauss. Bartók's *Divergence* and Stravinsky's *A Sermon, a Narrative, and a Prayer* were also written for Sacher and Basel.

†Closeness of key relationships is measured by how many notes the scales of the respective keys have in common. The D major scale goes D-E-F-sharp-G-A-B-C-sharp-D, and that of D-flat major consists of D-flat-E-flat-F-G-flat-A-flat-B-flat-C-D-flat. Assuming for practical purposes F-sharp to be the same as G-flat and C-sharp the same as D-flat, we see that the two scales have only two common notes. In other words, being neighbors—as the notes D and D-flat are on your piano keyboard—does not make for closeness.



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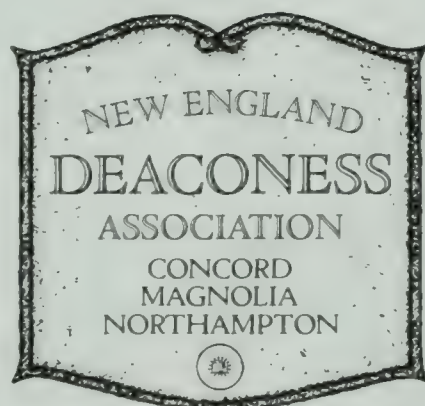
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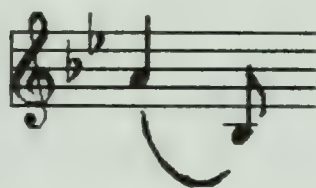
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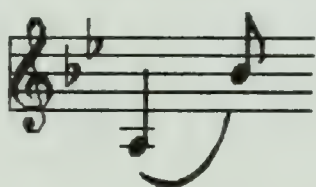
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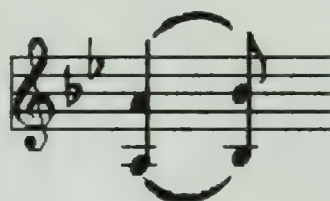
successive notes are played by first and second violins in alternation: each section of violins has its own line, but they interlock in such a way that they take turns at providing the highest note of the texture, thus producing between them a new melody that does not exist in either part independently. That is what Stravinsky does here, though his melody is a characteristically economical one that consists much of the time of only two notes, A and B-flat (semitones again). The violins play



and the cellos play



and you hear something like



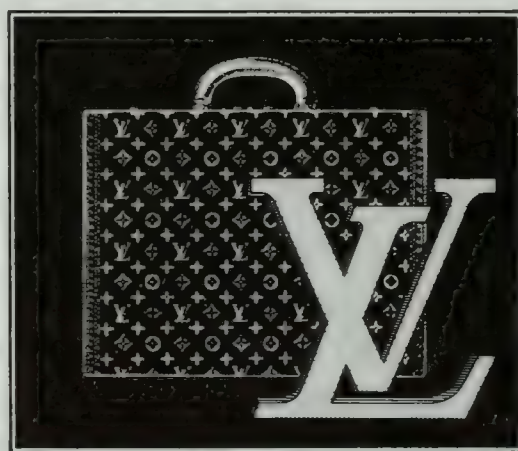
The melody of the Arioso does in fact turn out to be a duet, between first violins and cellos at the beginning and end, and between first and second violins in the middle section.* An energetic and whirling rondo concludes the Concerto. In some revisions he undertook soon after the first performance, Stravinsky made the finale a mite less breathless by introducing some repetitions of brief fragments. One listener who perceived the Concerto as anything other than playful and who became responsible for many of its early performances was the choreographer Jerome Robbins. Finding the music “terribly driven and compelled,” he set to it a bloody-minded ballet about insect life called *The Cage*. Particularly in the 1950s it was one of the most popular works in the New York City Ballet’s repertory, and, spurred by Yvonne Mounsey, Nora Kaye must have killed Nicolas Magallanes several hundred times.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra’s Director of Publications from 1976 to 1979.

*The *Globe*’s Cyrus Durgin, who had ears as well as a command of cliché, noted in his review that “the tiny slow movement, startlingly, is a song all the way.” His colleague L.A. Sloper, remarking that “it was always evident that [Stravinsky] had no gift for melody,” went only so far as to concede that here he “attempts the songful manner.”

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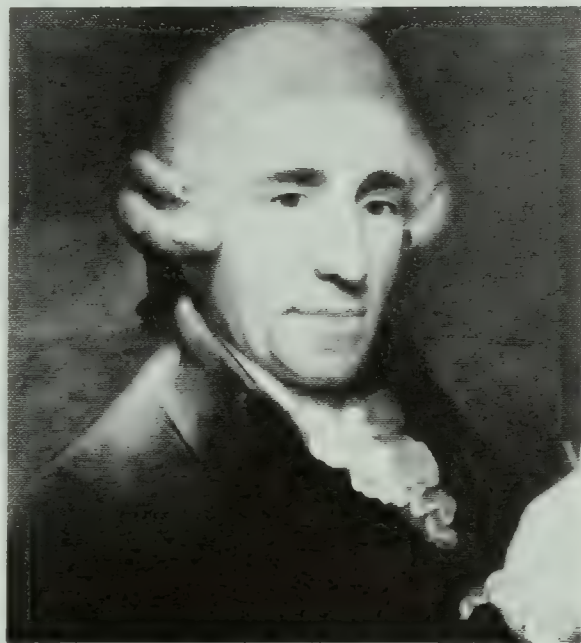
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Joseph Haydn

Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105

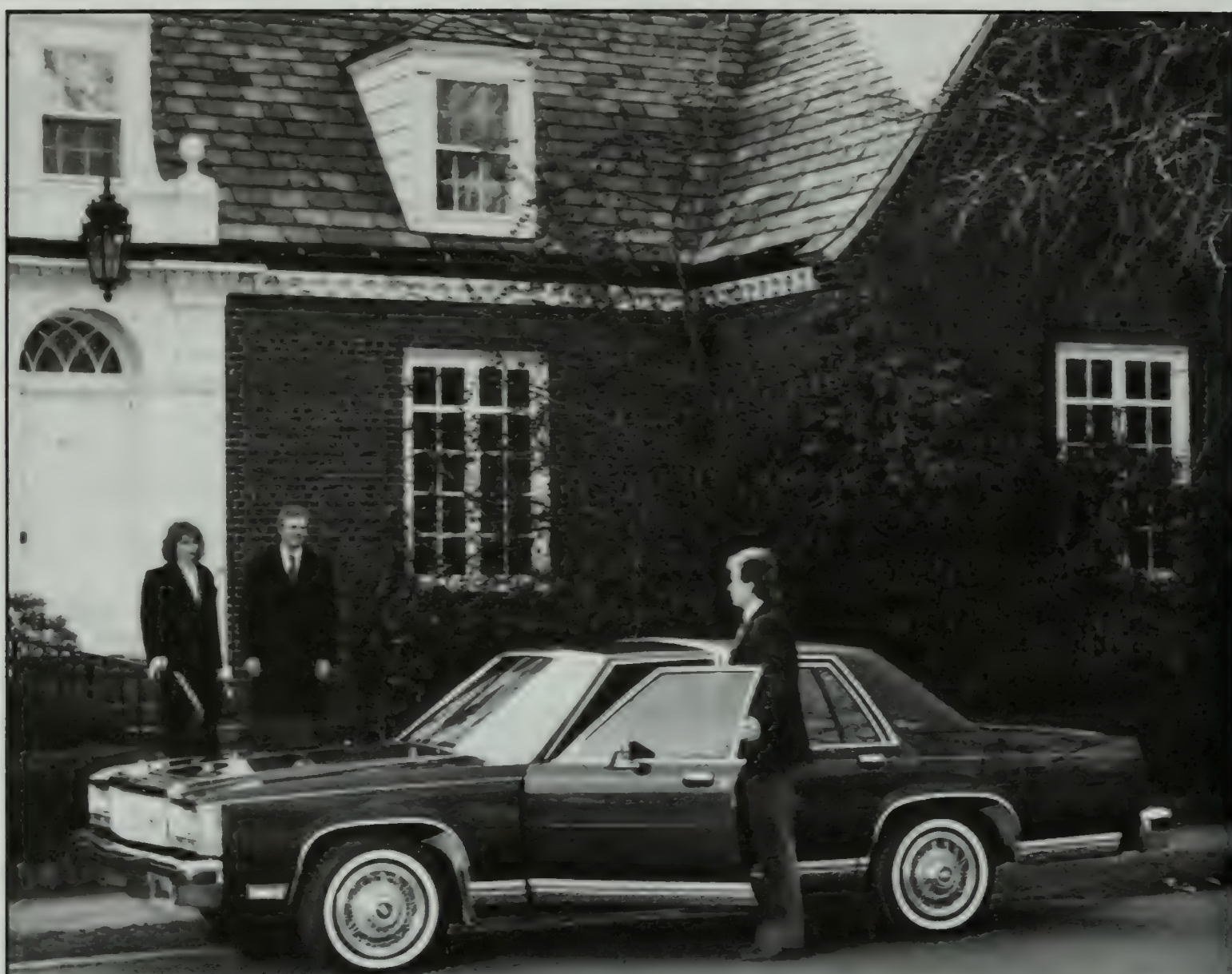


Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. Though the first printed editions by André in Offenbach and Artaria in Vienna call this work respectively "Sinfonie Concertante" and "Grand Symphonie Concertante," Haydn's manuscript gives simply "Concertante." (André is the source of the opus number 84 by which the piece is still occasionally identified.) The composer presided over its first performance on March 9, 1792, in London, the soloists being Johann Peter Salomon, violin, Mr. Menel (or Menal, Menall, Memel, etc.), cello, Mr. Harrington, oboe, and Mr. Holmes (or Holms, Homes, etc.), bassoon. Richard Burgin conducted the first Boston Symphony Orchestra per-

formances on March 29 and 30, 1951, with soloists Alfred Krips, Samuel Mayes, Ralph Gomberg, and Raymond Allard. Further BSO performances have been conducted by Charles Munch, Thor Johnson, Erich Leinsdorf, Pierre Boulez, Seiji Ozawa, Pinchas Zukerman, and Klaus Tennstedt. Ozawa led the most recent performances: at Tanglewood in July 1984, followed by September performances in Lucerne and Berlin during the orchestra's European tour. In addition to Krips, violin soloists have included Burgin, Joseph Silverstein, and Zukerman. In all the recent performances, Jules Eskin has been the cellist and Sherman Walt the bassoonist. Ralph Gomberg was the oboe soloist in every BSO performance prior to this season. Haydn's score calls for "violino principale," violoncello obbligato, oboe obbligato, and bassoon obbligato, and, in the orchestra, a flute, an additional oboe, two horns, two trumpets, timpani, and strings.

The likely inspiration for this Concertante was a similar work—though with six solo parts for flute, oboe, bassoon, violin, viola, and cello—by Haydn's pupil, Ignaz Pleyel.* That is to say, what probably happened is that Johann Peter Salomon, the violinist and impresario responsible for bringing Haydn to London in 1791 and again three years later, encouraged him to try his hand at the genre with which Pleyel had scored such a success. It seems unlikely that Haydn would have written a work of this type without specific encouragement. Unlike Mozart, he was neither a man of the theater, at least not primarily, nor a virtuoso performer, and he was not much drawn to the composition of concertos. His last had been the D major cello concerto of 1783, and only one more was to follow, the trumpet concerto of 1796. (In 1792 he promised a concerto to the French-Irish violinist François Hippolite Barthélémon but never got around to writing it.) Haydn's manuscript looks like something written in a tremendous hurry, and it is not impossible that the Concertante was written between February 27, when Pleyel's work appeared on Salomon's program, and March 9, the date of the premiere. At any rate, it pleased, eliciting not quite the rapture nor the encores of his most famous London symphonies, but still, most distinctly, enough to be repeated the following week and again on May 3, as well as being one of the first works up for revival when Haydn returned to England in 1794.

*Pleyel (1757-1881), as a young man, spent five years with Haydn. He had quite a successful career as a pianist and composer but eventually became rich in grand style with a piano factory he founded in 1807 in Paris. He is probably the composer of the "theme by Haydn" that Brahms so famously varied.



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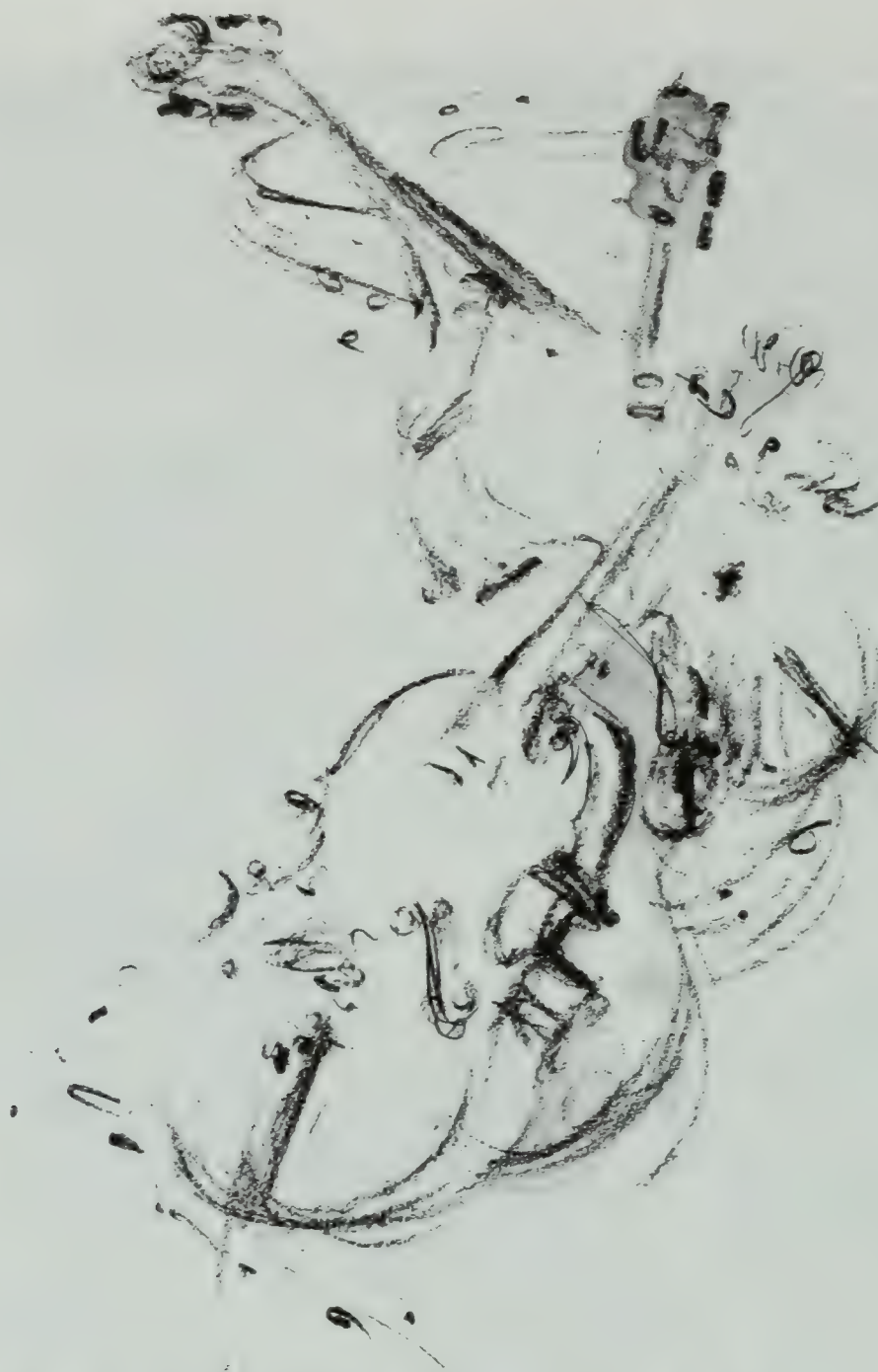


"A new composition from HAYDN combined with all the excellencies of music," wrote the reviewer for the *Morning Herald*. "It was profound, airy, affecting, and original, and the performance was in unison with the merit of the composition." The *Morning Chronicle* reported that the new work was performed "with admirable effect. The solo parts were finely contrasted with the 'full tide of harmony' of the other instruments, and they were ably sustained by the respective performers." The violin solo is *primus inter pares*, and Salomon came in for praise as having "particularly exerted himself." Mr. Menel, the cellist, one suspects, may have had trouble: a few of his perilously high-flying measures in the finale are struck out (as are the corresponding measures in the violin part), though Haydn, perhaps hoping to find a more secure player on another occasion, left these places untouched in his autograph score. The Concertante was one of the Haydn pieces that went underground in the nineteenth century, and when a miniature score was published in 1922—a very corrupt one, incidentally—it had been pretty well forgotten and came out as a remarkable novelty. A recording that Charles Münch made in Paris in the 1930s first brought the Concertante to general attention, while the assumption of the work into the standard repertory was, as the Boston Symphony's own performance history indicates, a development of the post-war years.

As eighteenth-century composers use the term, a "*sinfonia concertante*" (or however you would like to spell it) might be a concerto with more than one solo instrument, for example, Mozart's very well-known *Sinfonia concertante* in E-flat, K.364, for violin and viola, or something closer to what the name actually suggests, a symphony that behaves in the manner of a concerto. Haydn's Concertante tends toward the latter idea. His various "*principale*" and "*obbligato*" parts are demanding and grateful; nevertheless, they are not as unambiguously soloistic as the cello and trumpet parts in Haydn's most famous concertos, nor even as much as the violin and viola lines of Mozart's K.364. The layout of Haydn's autograph makes his intention quite clear. In the fashion of the day, he puts brass and drums at the top of the page and then proceeds in the following order: flute, oboe I obbligato, oboe II, bassoon obbligato, "violino principale," "violino I ripieno" (meaning the section as distinct from solo), violin II, viola, violoncello obbligato, and "bassi continui" (including the cellos other than the soloist and a keyboard instrument). In other words, the soloists are grouped among their colleagues, except of course the bassoonist, who has none. This is one aspect of the piece that modern editions have tended to obscure, most of them adding an extra ripieno bassoon. Only the Eulenburg miniature score edited by Christa Landon (1968) gets it absolutely right.

The Concertante begins with an understated beginning that is almost *in medias res*. The solo quartet emerges unexpectedly early, to recede quickly into the orchestral texture once more. The development, going through a considerable chain of minor keys, is a serious matter indeed. The cadenza is Haydn's own and is fixed in the autograph. In the Andante, Haydn gives us something close to chamber music, the accompanying orchestra having next to no independent action and being reduced to flute, oboe, the two horns, and strings. Haydn had confidence in Mr. Holmes's top register, for in the third measure he sends the bassoon to high B-flat. The finale, too, begins as though one had suddenly switched it on. Just as suddenly, it interrupts itself to make way for the violinist in the guise of an operatic diva under full *recitativo* sail. (Haydn's Symphony No. 7, *Le Midi*, has a similar excursion into operatic gesture.) The recitative makes its presence known once more before the spirited Allegro sweeps all before it.

—M.S.



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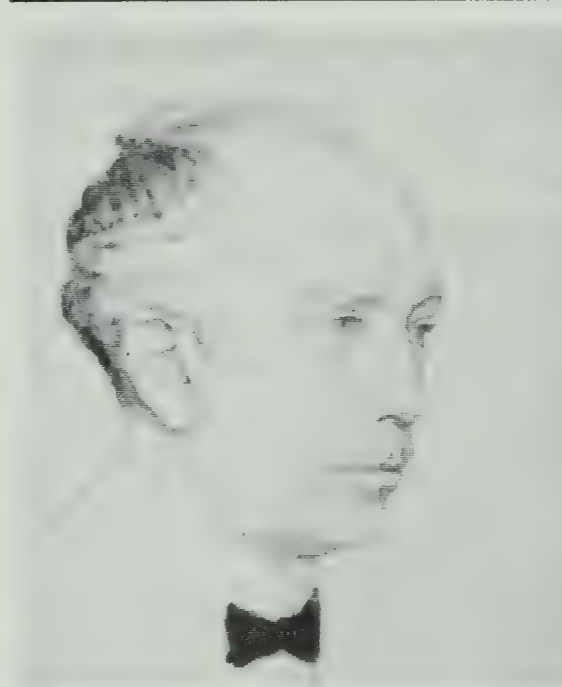
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KEEP GREAT MUSIC ALIVE

Richard Strauss

Le Bourgeois Gentilhomme, Orchestral Suite, Opus 60



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The period of composition of the music heard in this suite spans from 1668, when Jean-Baptiste Lully, the thirty-five-year-old composer to King Louis XIV and "maître de musique" to the Royal Family, wrote the incidental music for Molière's "George Dandin," produced at Versailles on July 18 that year, to 1917, when Strauss wrote the *Courante*. The complicated genesis of the *Bourgeois Gentilhomme* music is outlined in the note below. The orchestral suite was heard for the first time when Strauss conducted it at Salzburg on January 31, 1920. Pierre Monteux introduced it in America at the Boston Symphony concerts of Febru-

ary 11 and 12, 1921. Later Boston Symphony performances, usually not complete, were given under the direction of Serge Koussevitzky, Jean Morel, Erich Leinsdorf (including a performance at the White House on March 31, 1964), Jorge Mester, William Steinberg, and Klaus Tennstedt, who led the most recent performances, complete, at Tanglewood in July 1978 and on subscription concerts in February 1979. The score calls for two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, timpani, cymbals, tambourine, triangle, bass drum, snare drum, glockenspiel, harp, piano, six violins, four violas, four cellos, and two basses. Benjamin Pasternack plays the piano at these performances.

The question was, what to do after *Der Rosenkavalier*? For Strauss, who at forty-six was no longer a self-starter but needed the stimulus of collaboration, this was an issue even before the new comedy was produced at Dresden in January 1911. That he would work again with Hugo von Hofmannsthal, whose version of *Elektra* he had used in 1908 and who had written *Der Rosenkavalier* for him, was a foregone conclusion, and by October 1910 he was pressing his "dear poet": what about Caldéron's *Semiramis*? Or something from the French Revolution, like *Dantons Tod* of Georg Büchner? Von Hofmannsthal, not amused ("No intellectual or material inducements could extract from me a play on the subject [of *Semiramis*], not even a most determined effort of will"), countered with suggestions of his own, urging particularly the cause of one that by 1919 would turn into *Die Frau ohne Schatten* (*The Woman without a Shadow*).

For the moment, though, all these schemes were displaced by the poet's and composer's desire to render thanks to Max Reinhardt, the real and brilliant director of the first *Rosenkavalier* production, though Georg Toller, resident director at the Dresden Court Opera, was given official credit. Von Hofmannsthal's and Strauss's plan was to concoct an elegant trifle for Reinhardt's company in Berlin. One of the many sources on which von Hofmannsthal had drawn for *Der Rosenkavalier* was Molière, and so it came about that he proposed a much shortened German version of *Le Bourgeois Gentilhomme* (1670), in which the grand and absurd Turkish ceremony at the end would be replaced by some sort of musical production. The theme for this closing divertissement, von Hofmannsthal proposed in a letter of May 15, 1911, was to be Ariadne, the Cretan princess who helped Theseus escape from the labyrinth after he had slain the Minotaur, but who was nonetheless abandoned by him on the island of Naxos, though afterwards rescued by Dionysus. All this, moreover, could be wed to another plot idea of von Hofmannsthal's, one of a princess whose three

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suitors caused an opera company and a troupe of comedians to appear at her palace at the same time.

The upshot—and getting there was harder than you might infer from this compressed account—was an entertainment in which von Hofmannsthal's adaptation of Molière was followed by Strauss's one-act opera, *Ariadne auf Naxos*. The musical demands went beyond Reinhardt's resources in Berlin, and so this double work was first produced on October 25, 1912, in Stuttgart, with some of Reinhardt's actors involved in *Le Bourgeois Gentilhomme* or *Der Bürger als Edelmann*. Strauss conducted, and the cast for the opera was a distinguished one, including Mizzi (later Maria) Jeritza, Margarethe Siems (the first Chrysothemis in *Elektra* and the first *Rosenkavalier* Marschallin, but now taking the coloratura super-soubrette role of Zerbinetta), and Hermann Jadowker. Nevertheless, without being an out-and-out failure, the evening was not a success, the theater crowd finding the opera too long, the opera buffs impatient at having to wait two hours for "their" part of the entertainment. Von Hofmannsthal quickly proposed a revision, one that would abandon the Molière play altogether and make *Ariadne auf Naxos* into an independent opera, though with a new musical prologue. This was first given in Vienna on October 4, 1916, this time with Franz Schalk on the podium, but again with Jeritza, who was now joined by Selma Kurz, Béla von Kórnyey, and with Lotte Lehmann in the new role of the Composer. The next step was to rescue the Molière-Hofmannsthal play, and this, expanded, and with incidental music by Strauss, was produced in Berlin in April 1918. The final stage was the extraction of the concert suite from the incidental music.

We have, in sum, four related works:

I. A combined play and opera—Strauss's *Ariadne auf Naxos* to be given after von Hofmannsthal's adaptation of Molière's *Le Bourgeois Gentilhomme*. The operatic half was given its American premiere under Erich Leinsdorf's direction at a Boston Symphony concert on January 3, 1969, the cast including Claire Watson, Beverly Sills, Robert Nagy, Benita Valente, Eunice Alberts, and John Reardon.

II. Strauss's opera *Ariadne auf Naxos*, one act and a prologue, i.e., the opera without the play. This is the version of *Ariadne* ordinarily produced and recorded.

III. The Molière-Hofmannsthal play, without the opera, but with incidental music by Strauss. The complete musical score, but with a narration instead of a play, had its American premiere at Tanglewood on July 12, 1964, Erich Leinsdorf conducting the Boston Symphony, and with Helen Boatwright, Helen Vanni, Donald Bell, Mac

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F I L E N E S

Morgan, and a chorus prepared by Lawrence Smith. This score draws on I, but also includes still earlier and newly composed music by Strauss, as well as Straussian arrangements of Lully.

IV. The orchestral suite, consisting of nine movements drawn from III. This is what is heard at these concerts, and here are the movements:

Overture—This was the overture to the original *Ariadne* opera of 1912. Its jiggling sixteenth-notes and the scoring of the prominent keyboard part suggest the gait and texture of Baroque music. The overture is intended as a portrait of Monsieur Jourdain, the bourgeois would-be gentleman whose tax-free income outruns his taste, education, and good sense.

Minuet—The minuet, says Monsieur Jourdain, is his favorite dance, and here he takes instruction in its steps. This graceful music is salvaged from a ballet based on Watteau's painting *The Embarkation for Cythera*, a project first planned in 1900 and for which he composed a few numbers in the summer of 1901 before abandoning it.

The Fencing Master—As that flamboyant functionary struts his stuff, trombone, trumpet, piano, and horn are put through their paces. The piano is marked "*con bravura*."

Entrance and Dance of the Tailors—More music from *Cythère*, first a gavotte chiefly for woodwinds, then a polonaise with a dashing violin solo. (Many tailors in Vienna were Poles.)

The Minuet of Lully—Strauss was scornful about von Hofmannsthal's suggestion that he might adapt some of the music Lully had written for the original production of Molière's play at Chambord on October 14, 1670. At best, he said, "a little distilled mustiness" might work as a stimulant, like the rotting apples Schiller used to keep in his desk drawer. Here he does, however, use what by 1917 he was willing to call Lully's "charming and famous" minuet.

Courante—Like the Lully Minuet, this dance with all its clever canons was added for the 1918 production in Berlin.

The Entrance of Cléonte—Here is more Lully, a sarabande from his music for Molière's *George Dandin*, beautifully scored by Strauss for string octet, followed by a quick dance for woodwinds with triangle and taken from the 1670 *Bourgeois Gentilhomme* music. The sarabande is then repeated in the richest sonority Strauss can draw from his ensemble.

Prelude to Act II—Another elegant movement from the 1912 *Ariadne* opera.

The Dinner—In this, the most ambitious section of Strauss's score, we hear first a formal entrance march, after which several courses are served: salmon (from the Rhine, as the strings with their Wagner quotation clearly tell us); mutton (with the famous *Don Quixote* sheep); song birds roasted on spits (with the larks from the *Rosenkavalier* sunrise and an unexplained or at least not convincingly explained touch of Verdi); an *omelette surprise* in which the *surprise* is a scullion who performs an erotically suggestive dance (as one would probably not infer from Strauss's breezy waltz). After each course is presented there is opportunity for conversation, the cello solo to which the leg of mutton is carved being one of Strauss's most seductively lyrical pages.

—M.S.

More . . .

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail (often more than one can usefully assimilate) about some subjects while skimming over others. Primary source material can also be found in the three volumes of Stravinsky letters, edited by Robert Craft (Knopf). *Confronting Stravinsky*, edited by Jann Pasler (California), a new volume of essays from a centennial conference in 1982,

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offers some very enlightening material. *The Music of Igor Stravinsky* by Pieter C. van den Toorn (Yale), a highly technical analytical study, aims to explain the consistency of Stravinsky's music over a career that saw drastic apparent changes in style. Two fine performances of the Concerto in D remain available on LP but have not yet been issued on compact disc: Andrew Davis with the English Chamber Orchestra (London, coupled with the *Danses concertantes* and the *Dumbarton Oaks* concerto), and Herbert von Karajan with the Berlin Symphony Orchestra (DG, coupled with the *Circus Polka* and Symphony in C). I have not heard the recent recording by I Musici de Montreal under the direction of Yuli Turovsky, the only version on compact disc (Chandos, coupled with music by Barber, Bartók, and Prévost). The composer's own recording, if you can find it, is the one to have (Columbia, coupled with the Ode and the *Dumbarton Oaks* concerto).

Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Only one recording of the Concertante is available in the current catalogue, but its credentials are impeccable, with Leonard Bernstein conducting the Vienna Philharmonic (DG, coupled with the *Surprise* Symphony).

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in *The New Grove*. Strauss himself made a fine recording of the *Bourgeois Gentleman* music in 1944 with the Vienna State Opera Orchestra; until very recently it was available as part of a six-record set, still worth looking out for, of Strauss's own recordings of his works (Vanguard). A more recent recording, still a classic (although missing two movements), is that by Fritz Reiner with the Chicago Symphony (RCA compact disc, coupled with *Also sprach Zarathustra* and the *Rosenkavalier* Waltzes). The best recent recording is the one by Jeffrey Tate with the English Chamber Orchestra (Angel, coupled with Strauss's *Metamorphosen*).

—S.L.



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Conductor Edo de Waart's first appearances in this country were as music director of the Rotterdam Philharmonic, which he led for six years. He then went on to become music director of the San Francisco Symphony, holding that position from 1977 to 1985. Mr. de Waart toured extensively with both of those orchestras in the United States and abroad. Last season he became music director of the Minnesota Orchestra, and he now divides his time between his principal post and as guest conductor with the world's leading orchestras, appearing regularly on the podiums of the Berlin Philharmonic, the Boston Symphony Orchestra,

the Chicago Symphony, and the Cleveland Orchestra, among others. Mr. de Waart has scored numerous successes as an opera conductor, at Covent Garden, Bayreuth, the Munich State Opera, the San Francisco Opera, where he conducted Wagner's *Ring* in the spring of 1985, the Netherlands Opera, where such orchestras as the Concertgebouw Orchestra of Amsterdam and the Rotterdam Philharmonic have collaborated with him in the pit, and at Santa Fe Opera, where he made his American opera debut in 1971 with Wagner's *The Flying Dutchman* and where he conducted Shostakovich's *The Nose* last summer. This season he conducted John Adams's new opera, *Nixon in China*, at the Brooklyn Academy of Music and recorded it for Nonesuch records; he will also conduct it at the Netherlands Festival. Also this year he has conducted concert performances of *Die Walküre*, Act I, with the Montreal Symphony, and he appears with the San Francisco Symphony and the Concertgebouw and Dutch Radio orchestras. Recordings play an important part in Edo de Waart's activities. He has recorded for Philips with such diverse orchestras as the Royal Philharmonic and the London Symphony, the Leipzig Gewandhaus, the Netherlands Wind Ensemble, the Amsterdam Concertgebouw, and the Rotterdam Philharmonic. His numerous San Francisco Symphony recordings include performances of the Saint-Saëns Symphony No. 3 and the Mahler Symphony No. 4, music of John Adams, and the piano concertos of Rachmaninoff. He has also recorded an acclaimed performance of Richard Strauss's *Der Rosenkavalier* with mezzo-soprano Frederica von Stade in the title role.

Born in Amsterdam in 1941, Edo de Waart studied oboe and conducting at the Amsterdam Music Lyceum and, upon his graduation, was named associate principal oboe of the Concertgebouw Orchestra. At age twenty-four he won the prestigious Dimitri Mitropoulos Conductors Competition and became assistant conductor to Leonard Bernstein with the New York Philharmonic for the 1965-66 season. Upon his return to Holland, Mr. de Waart was appointed assistant conductor of the Concertgebouw Orchestra under Bernard Haitink; he held that post until he became principal conductor of the Rotterdam Philharmonic. In 1973 he became the Rotterdam Philharmonic's music director. Meanwhile, in 1967, Mr. de Waart founded the Netherlands Wind Ensemble and became its principal conductor; his recordings with that group soon earned him an international reputation. Mr. de Waart made his first Boston Symphony Orchestra appearance in 1973 and has since returned regularly to conduct the orchestra both in Symphony Hall and at Tanglewood, where he conducted two programs last summer.



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Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble made up of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist at Tanglewood that summer. In April 1986 he made his first appearances as a concerto soloist on Boston Symphony Orchestra subscription concerts.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half, under the instruction of his parents, both professional musicians. When he was nine his family moved to Regina, Saskatchewan, where he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Mr. Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galimir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977 until 1983; prior to that he was concertmaster of the Regina Symphony and the New York String Seminar. For the 1983-84 season he was concertmaster of the Worcester Symphony Orchestra. Mr. Lowe has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition.

Jules Eskin



Born in Philadelphia, BSO principal cello Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cello with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a

member of the Boston Symphony Chamber Players and is on the faculties of the Tanglewood Music Center and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has been heard in solo and chamber music recitals in Symphony Hall and at Tanglewood. Mr. Eskin is featured on the newly-released Deutsche Grammophon album of music by Fauré with Seiji Ozawa and the Boston Symphony Orchestra.

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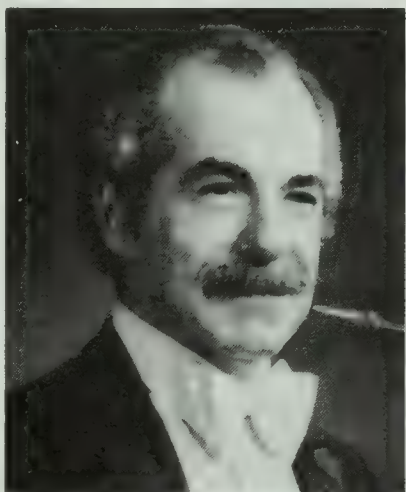
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Alfred Genovese

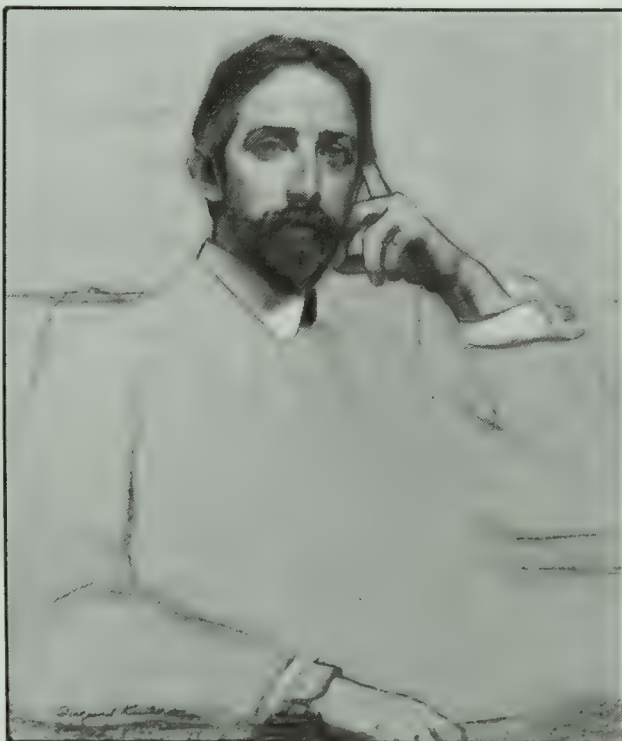


An oboist with the Boston Symphony Orchestra since 1977 and principal oboe of the Boston Pops, Alfred Genovese began studying oboe in high school with John Minsker as his teacher. Mr. Genovese's father was a professional musician, and two of his brothers went on to hold positions in major American orchestras. Mr. Genovese was a scholarship student at the Curtis Institute of Music, where he studied with Marcel Tabuteau. Before joining the Boston Symphony Orchestra he was principal oboe with the Baltimore Symphony, the St. Louis Symphony, the Cleveland Orchestra, and the Metropolitan Opera Orchestra. He also performed for eight summers at the Marlboro Festival and at the Casals Festival in Puerto Rico. Mr. Genovese has been acting principal oboe of the Boston Symphony Orchestra since Ralph Gomberg's retirement at the end of the 1987 Tanglewood season.

Sherman Walt



Principal bassoon of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players, Sherman Walt studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos and continued his training at the Curtis Institute of Music, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the Boston Symphony Orchestra in 1952 he was principal bassoon of the Chicago Symphony Orchestra. Formerly professor of music at Boston University, Mr. Walt now teaches at the New England Conservatory of Music in Boston and at the Tanglewood Music Center. He has also taught at the Toho-Gakuen School of Music in Tokyo. Mr. Walt has recorded the Mozart Bassoon Concerto with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon.



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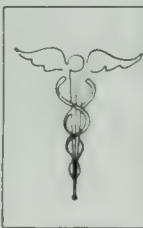
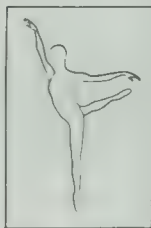
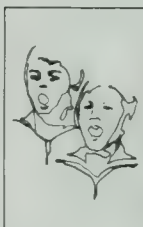
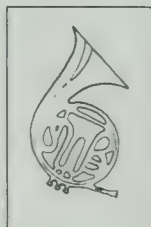
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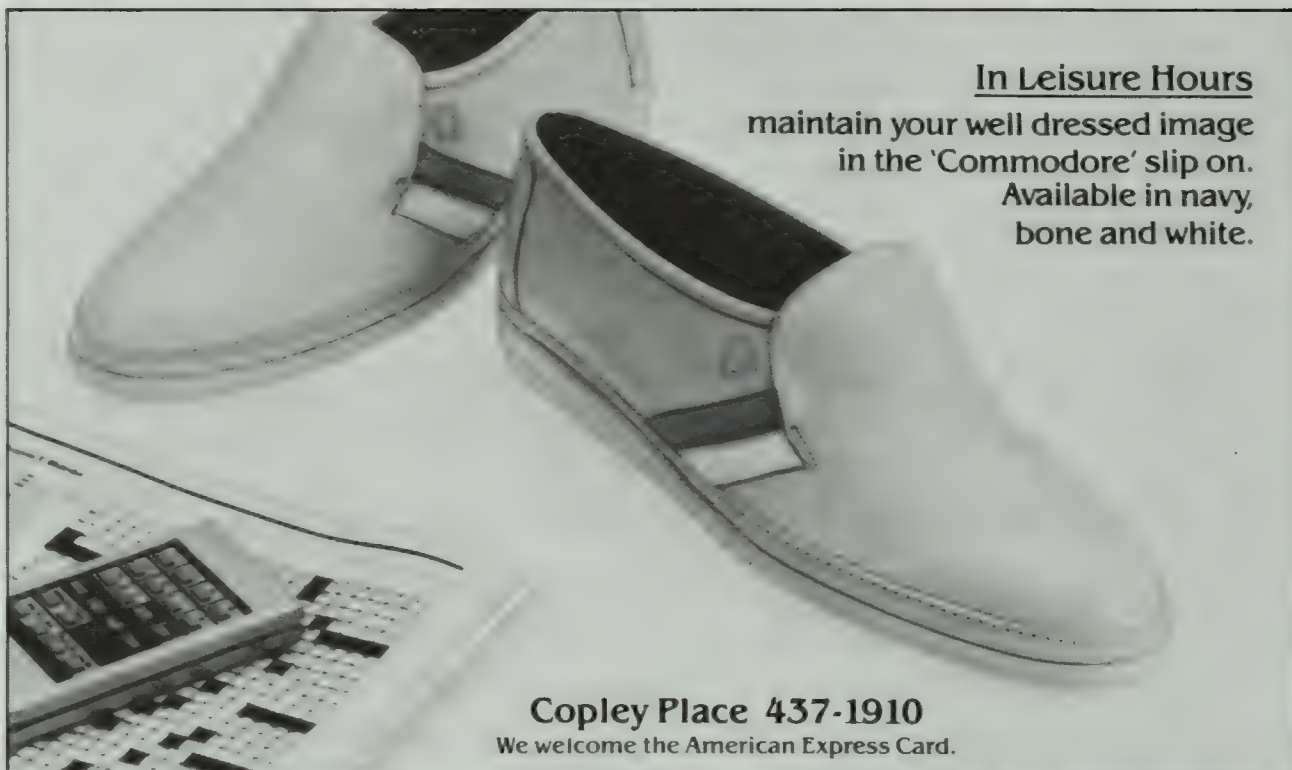
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Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Forrest Foster Collier Chair

An active practitioner of law in Boston for half a century, Forrest Foster Collier (1875-1970) was also a practicing musician. Despite a physical handicap, he became a first violinist in the orchestra of the Pierian Sodality while at Harvard College and was president of the Sodality while at Harvard Law School. He helped found the Harvard Alumni Orchestra and was a member of the Harvard Musical Association, playing in its amateur orchestra. At home Mr. Collier, his wife, and their four children formed a small ensemble with violins, viola, cello, clarinet, and piano. He continued to play the violin almost daily until he was ninety-three. Abram Thurlow Collier, youngest son of Forrest and donor of the Boston Symphony Orchestra chair, played in Symphony Hall with an all-state high school orchestra and sang here with the Harvard Glee Club under Koussevitzky's direction. While president of New England Mutual Life Insurance Company, he returned to Symphony Hall as first chairman of the BSO's Board of Overseers, serving later as chairman of its Board of Trustees.

"Salute to Symphony" **March 4-5-6, 1988**

"Salute to Symphony," a project of the Boston Symphony Association of Volunteers and the largest public fundraiser for the Boston Symphony Orchestra, will take place on Friday, Saturday, and Sunday, March 4, 5, and 6. Under co-chairmen Leo and Gabriella Beranek, "Salute" 1988 will feature a unique celebration for young people and their families at Boston's new Hynes Convention Center on Sunday, March 6, from 1 to 5 p.m. First, renowned cellist Yo-Yo Ma will join forces with conductors John Williams and Harry Ellis Dickson and members of the Boston Symphony Orchestra for a special concert featur-

ing music of Bernstein, Britten, Dvořák, and Tchaikovsky. Also participating in the performance will be the Greater Boston Youth Symphony Orchestra and the New England Conservatory Youth Philharmonic Orchestra. Following the concert, members of the BSO family will conduct master classes for students aged 14 to 18. Pre-registration for the master classes is required. A minimum tax-deductible contribution of \$5 per person covers admission to both the concert and a master class. For further information on this "Salute to Youth," please call the Volunteer Office at Symphony Hall, (617) 266-1492, ext. 179.

For the third year, Raytheon is providing generous corporate sponsorship for "Salute." WCRB-102.5-FM will devote its broadcasts of March 4, 5, and 6 to historic BSO performances, including all nine Beethoven symphonies. A live television program from Symphony Hall, including a performance by the BSO under Seiji Ozawa and John Williams, will be presented by WCVB-TV Channel 5 on Sunday evening, March 6, from 7 to 9 pm. Since one of the primary goals of "Salute" is to attract new Friends of the BSO, members of the Boston Symphony Association of Volunteers will be accepting pledges at 262-8700 throughout the weekend. For the first time, a contribution of \$50 to "Salute to Symphony" will not only make you a Friend, but will also entitle you to a limited-edition compact disc featuring concert performances by the orchestra under several of its music directors. Current Friends who make an additional \$50 donation may also receive this marvelous gift.

Ozawa Video Documentary **Available at Symphony Shop**

The documentary "Ozawa" by acclaimed filmmakers Albert and David Maysles has been released on VHS videocassette by Sony. Produced by former BSO Assistant Manager Peter Gelb, the film follows BSO Music Director Seiji Ozawa from Tanglewood to Europe and Japan. Scenes of Mr. Ozawa as teacher and student are interwoven with Boston Symphony Orchestra performance and rehearsal footage with Rudolf Serkin, Yo-Yo Ma, Jessye Norman, and Edith Wiens in excerpts from Mahler's Symphony No. 2, Beethoven's Piano Concerto No. 2, and Dvořák's Cello Concerto in B minor. Priced at \$29.95, "Ozawa" is now available at the Symphony Shop.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
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Michael Feinstein
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Marian McPartland
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Metropolitan Opera
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Seiji Ozawa
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BSO Members in Concert

Music Director Ronald Feldman leads the New England Philharmonic (formerly the Mystic Valley Orchestra) in the world premiere of Robert Kyr's *Book of the Hours*, with counter-tenor Jeffrey Gall and soprano Judith Kellock, on a program also including Stravinsky's *Symphonies of Wind Instruments* and Copland's *Appalachian Spring*. There will be two performances: on Friday, February 26, at 8 p.m. at Harvard University's Paine Hall, and on Sunday, February 28, at 3 p.m. at Dwight Hall at Framingham State College. Tickets are \$7 (\$5 students, seniors, and special needs); for further information, call 868-1222.

BSO violinist Amnon Levy is featured with the Longwood Symphony Orchestra as soloist in Saint-Saëns' *Introduction and Rondo capriccioso*, and as conductor for Dukas' Fanfare from *La Péri*, Debussy's Two Dances for harp and string orchestra, and the Suite No. 1 from Bizet's *Carmen*, on Sunday, February 28, at 8 p.m. at Jordan Hall. Aron Kula is conductor for the Saint-Saëns and for Franck's Symphony in D minor. Tickets are \$8 and \$6.

Max Hobart conducts the North Shore Philharmonic on Sunday, March 6, at 7:30 p.m. at

the Salem High School Auditorium, in a program including Haydn's *Surprise* Symphony, the Bruch Violin Concerto No. 1 with soloist Alan Hawryluk, and Elgar's *Enigma* Variations.

Ronald Knudsen conducts the Newton Symphony Orchestra on Sunday, March 6, at 8 p.m. at Aquinas Junior College in Newton Corner. Soprano Deborah Sasson is featured in Berlioz's *Les Nuits d'été* on a program also including Dvořák's Symphony No. 7. Tickets are \$12; for further information, call 965-2555.

BSO Guests on WGBH-FM-89.7

Morning Pro Musica with Robert J. Lurtsema will feature a live performance and interview with members of the Richmond Performance Series, including BSO players Mark Ludwig, viola, Thomas Martin, clarinet, and Nancy Bracken, violin, on Monday, February 22, at 11.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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David Hoose, Music Director

March 1, 1988 8 p.m.

Symphony Hall, Boston



Seiji Ozawa




This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in



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November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

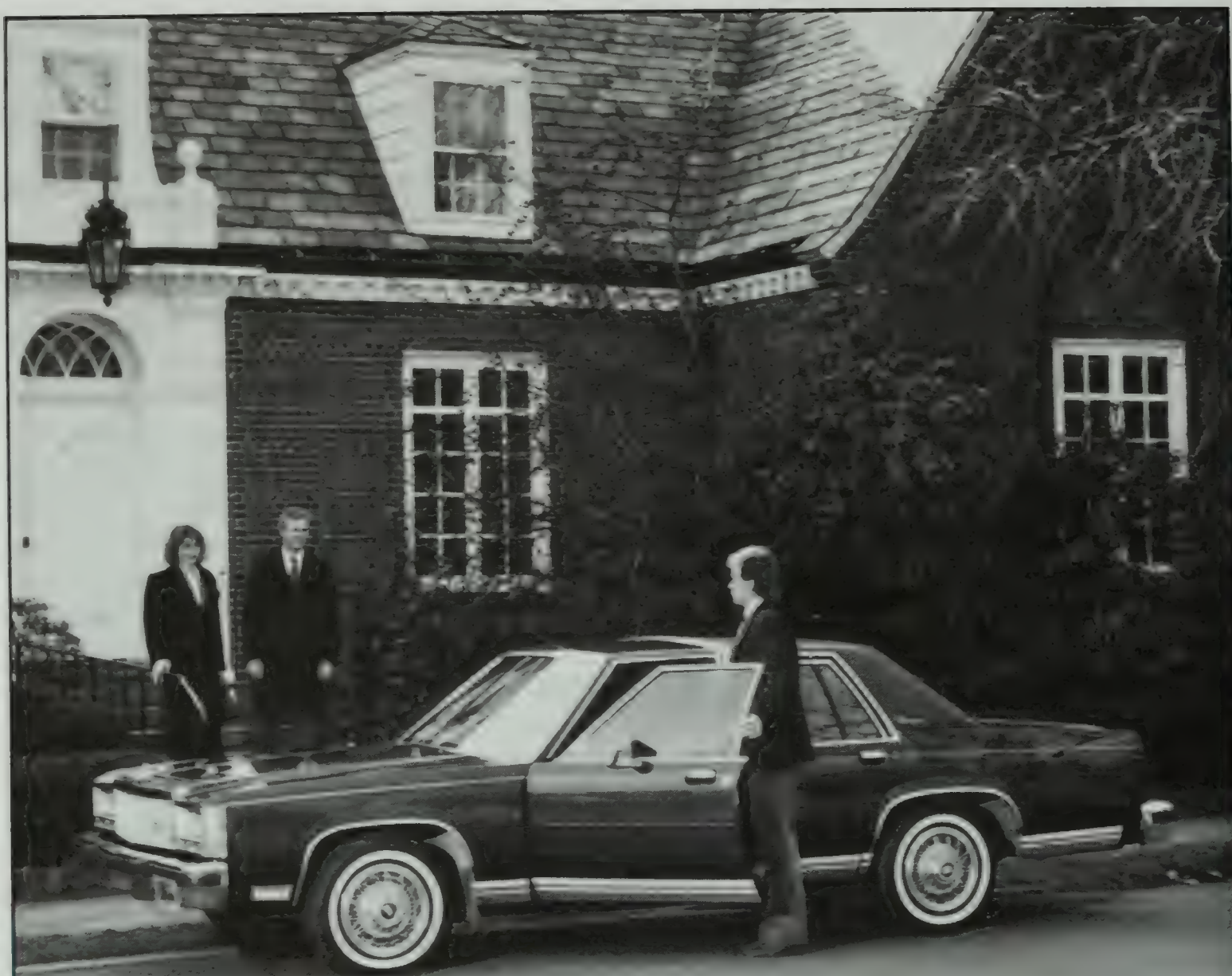
For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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Friday, February 19, at 2

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Tuesday, February 23, at 8

KURT MASUR conducting

BRAHMS

Ein deutsches Requiem (A German Requiem),

Opus 45, on words from Holy Scripture

Selig sind, die da Leid tragen

(Blessed are they that mourn)

Denn alles Fleisch es ist wie Gras

(For all flesh is as grass)

Herr, lehre doch mich

(Lord, make me to know)

Wie lieblich sind deine Wohnungen

(How amiable are thy tabernacles)

Ihr habt nun Traurigkeit

(Ye now have sorrow)

Denn wir haben hie keine bleibende Statt

(For here we have no continuing city)

Selig sind die Toten

(Blessed are the dead)

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Johannes Brahms

Ein deutsches Requiem (A German Requiem), Opus 45,
on words from Holy Scripture



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna, Austria, on April 3, 1897. The history of the German Requiem begins about 1854 with music that eventually turned into the Piano Concerto No. 1, one of whose rejected themes became the starting point for the Requiem's second movement, "Denn alles Fleisch es ist wie Gras." Except for the fifth movement, the German Requiem was completed in August 1866. On December 1, 1867, Johannes Herbeck conducted the first three movements in Vienna. The first performance of all six existing movements was given in the Bremen Cathedral on Good Friday, April 10, 1868, the composer conducting, with Julius Stockhausen as baritone soloist. Brahms added what is

now the fifth movement, "Ihr habt nun Traurigkeit," in May that year, and the work was given in the version in which we now know it on February 18, 1869, under Carl Reinecke in Leipzig. Leopold Damrosch conducted the first American performance with the Oratorio Society in New York on March 15, 1877. Serge Koussevitzky introduced the work to the Boston Symphony Orchestra repertory on March 28 and 29, 1926, with the Harvard Glee Club, the Radcliffe Choral Society, soprano Ethyl Hayden, and baritone Boris Saslawsky. Koussevitzky's soloists in later performances included sopranos Jeannette Vreeland, Elisabeth Rethberg, and Frances Yeend; his baritones were Fraser Gange, David Blair McClosky, Keith Falkner, and James Pease. More recent BSO performances were led by Robert Shaw (with soloists Frances Yeend and James Pease), Charles Munch (with Lois Marshall and William Warfield, and then with Hilde Gueden and Donald Gramm), Erich Leinsdorf (with Joan Carlyle and Hermann Prey; Helen Boatwright and Sherrill Milnes; Saramae Endich and David Clatworthy), William Steinberg (a single performance in Ames, Iowa, with soloists Veronica Tyler and Robert Hale), and Seiji Ozawa, who led the most recent subscription performances in October 1977, with Judith Blegen, Benjamin Luxon, and the Tanglewood Festival Chorus, John Oliver, conductor. The same forces repeated the work at Tanglewood in August 1978. The orchestra's most recent performance took place at Tanglewood in July 1983; Klaus Tennstedt conducted, with the Tanglewood Festival Chorus, Esther Hinds, and Benjamin Luxon. The German Requiem is scored for four-part chorus with baritone and soprano solos, two flutes plus piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, harp (only one part, but preferably doubled), timpani, organ, and strings.

The word "requiem" traditionally refers to the Roman Catholic Mass for the Dead, the opening introit of which begins with the Latin phrase "*Requiem aeternam dona eis domine*" ("Grant them eternal rest, O Lord"), the first word of the service lending itself as a title to the whole. Many composers, of course, had written settings of the Requiem, but these were liturgical works, settings of the Latin text of the Catholic service, intended for actual use in a service as an elaborate prayer for the soul of the deceased. Brahms, however, conceived the extraordinary idea of creating his own text, carefully selecting Biblical passages that would not correspond to the funeral liturgy of any church, but would nonetheless represent a deeply felt response to the central problem of human existence. It is perhaps the first such para-liturgical work ever written. And to distinguish it from the Catholic Mass for the Dead,

this is a **musical cheer**



May the melody never end.

jordan marsh

this is the place!

Brahms called it *Ein deutsches Requiem* ("A German Requiem"). (The title seems ludicrous when the piece is sung outside of German-speaking countries in translation; Eric Blom once made the sensible suggestion that such performances should call the work "A Protestant Requiem," though its theology is also not specifically Protestant, or even Christian.)

It is not clear where Brahms got the idea for an original, non-liturgical choral piece of this sort. His close friend and mentor Robert Schumann left a sketchbook in which he outlined works that he intended some day to compose; one of these contained the title "*Ein deutsches Requiem*," and Brahms may well have encountered it when helping Clara Schumann after her husband's death in July 1856, though years later he could not recall ever having seen it. Still, Schumann's death had a powerful impact on the younger man, and he began working on a composition to relieve the melancholy that loomed over him at the loss of his friend.

Already about 1854, long before Brahms had any thought of writing a large choral piece, he had worked on musical ideas that he originally intended to make into a symphony in D minor; eventually they formed part of his first piano concerto, which underwent a long and tortuous gestation. One theme originally intended for the aborted symphony and finally rejected resurfaced as the beginning of the second movement of the *German Requiem*, a movement composed between 1857 and 1859. By the fall of 1861 it became part of a larger plan, when Brahms worked out the text of a cantata in four movements. But there it remained, without further progress, for four years. Then, on February 2, 1865, Brahms received in Vienna an urgent telegram from his brother Fritz in Hamburg: "If you want to see our mother once again, come immediately." He went north at once, but his mother had suffered a stroke, and by the time Johannes arrived, she was no more. This event haunted and depressed him. Typically, he turned to creative work to exorcise the thought of death. Within two months he had completed the present first, second, and fourth movements of the Requiem. Then Brahms's heavy concert touring schedule—alone and with the violinist Joachim—intervened. It took until August 1866 to complete the remainder of the work, with the exception of the fifth movement.



*Brahms's mother Christiane
near the end of her life*

By September Brahms had played the score for Clara Schumann, who was and remained his lifelong confidante and sounding board. She wrote in her diary, "Johannes has been playing me some magnificent movements out of a Requiem of his own and a string quartet in C minor. The Requiem delighted me even more, however. It is full of tender and again daring thoughts. I cannot feel clear as to how it will sound, but in myself it sounds glorious."

The Requiem was originally intended to consist of six movements. The first three were performed in Vienna, with Johannes Herbeck conducting, on December 1, 1867, in a concert devoted to the memory of Schubert. The results were equivocal. Some of the audience heartily approved, but most of the Viennese found it too austere for their taste—especially the third movement, which was actually booed (though the fault was partly that of the timpanist, who played so loudly in the extended fugue that he drowned everyone else out). Theodor Billroth, the medical man and chamber music player who was rapidly becoming one of Brahms's closest friends, noted that the austerity of Brahms's music, his avoidance of sensuous audience-pleasing tricks, seemed to have almost an ethical point. "His Requiem is so nobly spiritual and so

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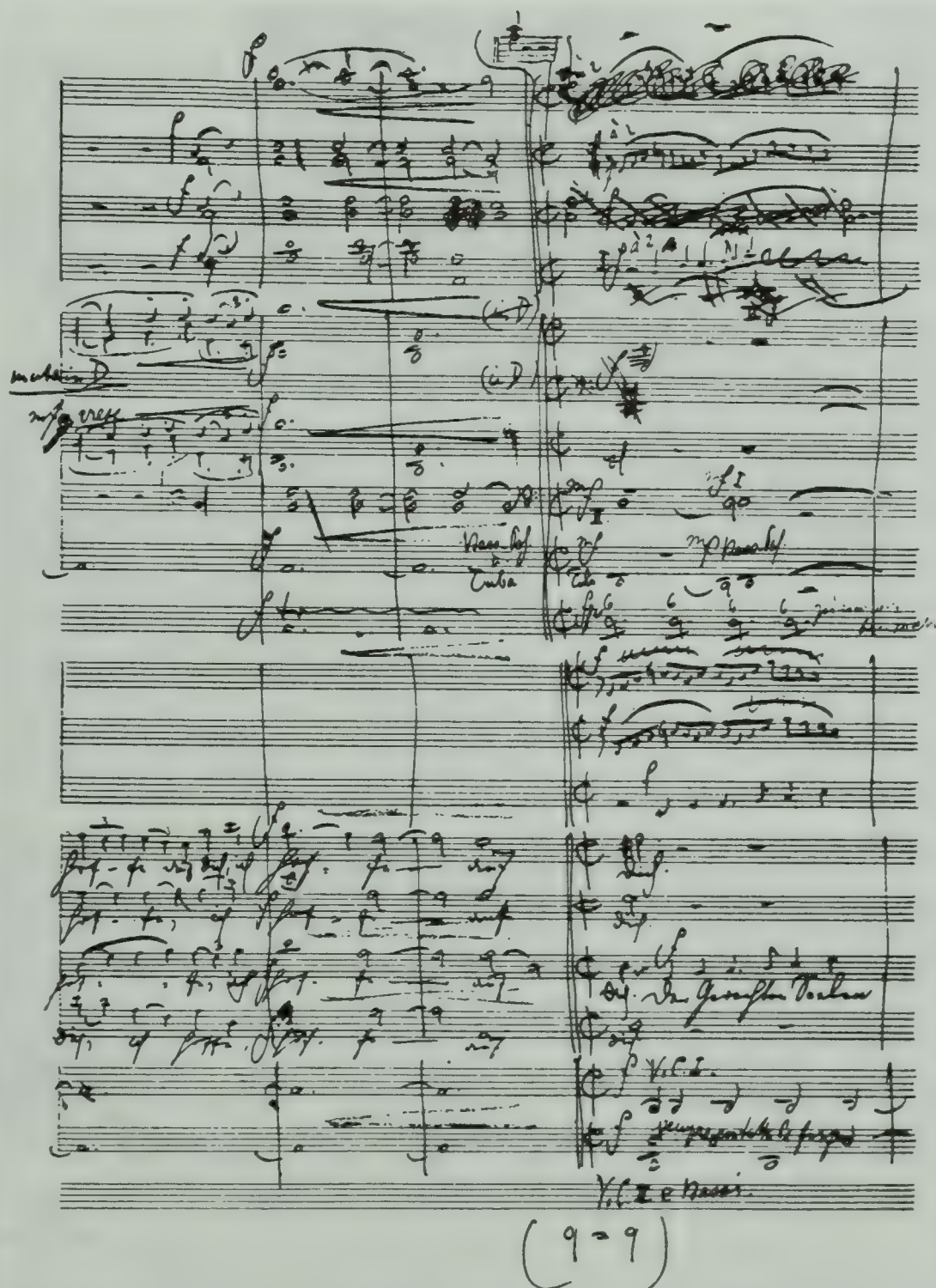
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Protestant-Bachish that it was difficult to make it go down here [in Catholic Vienna]. The hissing and clapping became really violent; it was a party conflict. In the end the applause conquered."

The entire six-movement work received its first performance under the composer's baton in Bremen Cathedral on Good Friday, April 10, 1868. Here Brahms achieved the first great triumph of his life—and for that reason no doubt the sweetest. But the score was still not finished. Soon after the premiere he added the fifth movement, with soprano solo, which, as its text indicates, is clearly a tribute to his mother's memory. The Requiem thus stood finished as we know it today; that version was first heard in Leipzig on February 18, 1869, when Carl Reinecke conducted. In this final form the piece quickly attained the rank of a classic; it was heard in Germany twenty times within the first year.

Brahms himself brilliantly assembled the text of his *German Requiem* from Luther's translation of the Bible—from the Old and New Testaments and the Apocrypha. He may have worked partly from memory, since he sometimes departed from details of Luther's words (the text printed here is the one that Brahms set). He



From Brahms's manuscript of the *German Requiem*'s third movement; the text reads "... hoffe auf dich. Der Gerechten Seelen ..."

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was apparently determined to create a universal text, one that would not follow any particular liturgy, and he avoided even any reference to the words "Jesus" or "Christ" (though some English translations of the work undo him in that point). The composer's intention is indicated by a letter he wrote to the director of music at the Bremen Cathedral, where the work had its premiere, in which he explained that "German" referred only to the language in which the work was sung; he would have gladly called it "*A Human Requiem*." Brahms is concerned to capture a universal human experience rather than a narrow doctrinal one, and to address the living, the bereaved, rather than the dead. The music achieves a symphonic breadth and strength that marks an important turning point in his work, while at the same time underlining the expressive significance of his text. At every point we encounter the classically-minded composer, whose power comes not from theatrical display but rather from carefully balanced control of harmony and rhythm, melody, and tone color.

Brahms gives the first movement a sombre color by omitting the violins, piccolo, clarinets, one of his two pairs of horns, trumpets, tuba, and timpani entirely, and by subdividing the violas and cellos. The first three notes of the chorus introduce a tiny

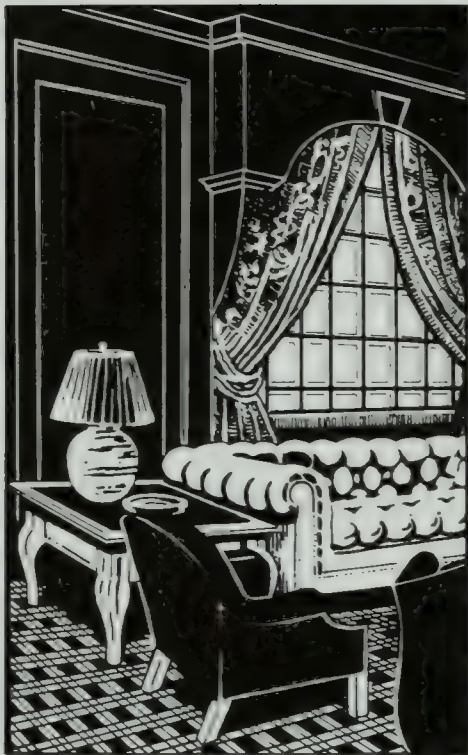


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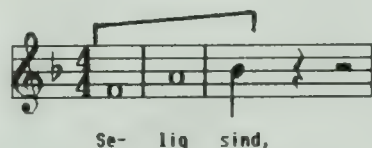
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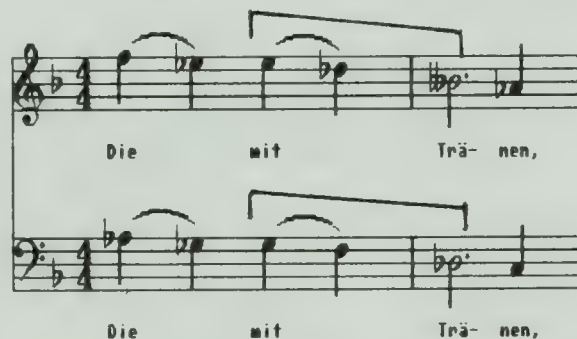
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musical cell that will recur in many guises to bind the work together. Heard first in the choral sopranos at their opening “*Selig sind*” (“Blessed are they . . .”), it consists simply of the small leap of a third followed by another step in the same direction.

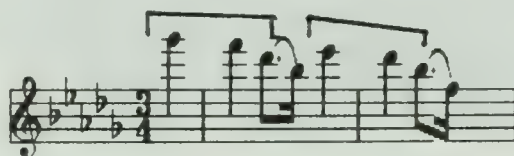


A contrasting phrase (“*mit Tränen*”) contains the same cell in reverse.



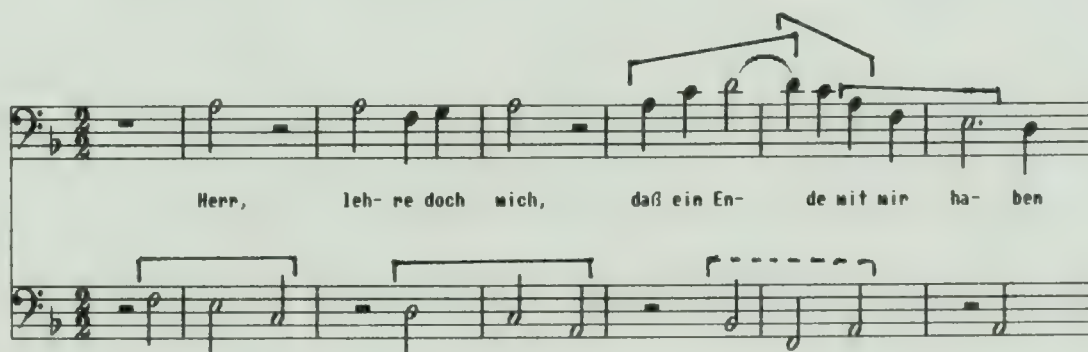
As the tears turn to joy, the harp, an instrument rarely found in Brahms, suddenly surges forth with a splash of bright sound.

The second movement begins with a slow, marchlike passage in a triple meter—a striking cross between funeral march and dance of death. Now the violins enter for the first time in the piece, and in a high register, as if to emphasize the fact of their appearance—but with mutes on, which reduces the bright overtones. They, too, play the basic cell (in descending form), while the timpani quietly sound ominous triplets.



The chorus sings in unison first softly, then in full voice as the march theme is repeated. This is the music that Brahms had composed and then removed from his abortive early D minor symphony. The consoling call for patience is brightened by the woodwinds, especially at the vivid depiction of “the early rain” in the flute and harp. The sombre funeral march recurs and rises to a climax. This time it turns into a wonderfully energetic chorus on “the ransomed of the Lord”; for all its power, it ends with a magical tranquility.

The baritone solo begins the third movement with a darkly urgent recitative in dialogue with the chorus, while the bass instruments in the accompaniment shape the harmony with references to the fundamental motive.



The fears and doubts grow. To the words “In what shall I hope?” the woodwinds sing pulsating triplets that recall a passage late in Beethoven’s Ninth Symphony (at the

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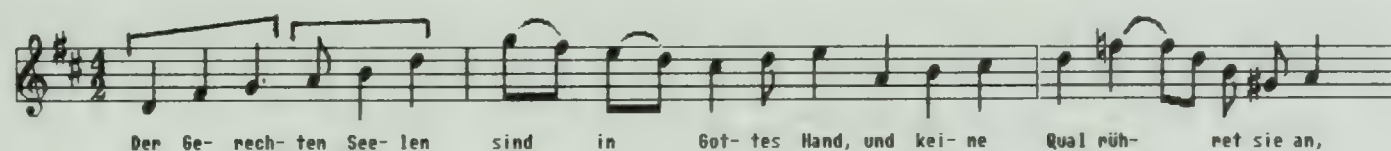
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reference to the one who lives “above the stars”). Rising from the depths, the chorus asserts “My hope is in thee.” As higher voices chime in over the basses, the line quickly grows in power to a radiant climax in the confident double fugue—one fugal subject in the voices, another in the orchestra—over a rock-solid, unchanging pedal-point on D sustained by low brasses, strings, timpani, and organ (it was here that the timpanist overdid his exertions in the Vienna premiere of the movement and drowned out everything with his sustained roll).

Even aside from the booing at the premiere, this fugue has not pleased all of Brahms’s admirers over the years. For example, an outspoken (if private) objection came from the American composer George Chadwick, director of the New England Conservatory from 1897 to 1931, who had been a student in Leipzig at the time that Joachim played the world premiere of Brahms’s Violin Concerto there. Chadwick conducted the *German Requiem* at the Worcester Festival in 1900. Twenty years later he wrote in a memoir for his family that, though he admired most of the work, he was appalled that Brahms thought “of harnessing such an angular, stilted, mechanical fugue theme to the comforting promise that pain and grief shall not come to righteous souls. Much as I admire Brahms, it is difficult to forgive him *that*.”* To be sure, the fugue subject is not easy—the singers are required to carry their line over a very demanding arc. But it, too, employs the fundamental motive of the piece.



The fourth movement is harmonically and expressively in a new world. It is a gentle midpoint to the *Requiem*, filled with a sublime tranquility, an easy calm. Not surprisingly it is far and away the best-known passage of the entire score. Brahms places it in the key of E-flat, a world away from the D major that preceded it. The flutes introduce a consoling theme, again based on the basic motive; the sopranos answer it by turning it upside-down, a “dry” technical device in the hands of counterpoint students, but magically expressive here.



The fourth movement is followed by the afterthought that finally and truly completed the work. It is a sign of the composer’s sense of form that even after hearing a successful performance of his Requiem he recognized the necessity of adding still one more movement—and this music in particular. Like the third movement, the fifth features a soloist, but the contrast could hardly be more striking. The baritone had sung of grief, of doubt, even of despair. Here we are in G major, an extraordinarily bright key compared to those heard so far (F, B-flat minor, D minor, E-flat). The soprano sings from beginning to end of maternal consolation,

*And, despite this single objection, there is no doubt that Chadwick was a great admirer of Brahms: in the same memoirs, noting the occasion of the composer’s death in the spring of 1897, Chadwick had written, “He was the last of the great ones.”

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echoed by the murmuring of the chorus and colored by the gentle sighs of the upper strings alternating with the woodwinds.

The opening of the sixth movement reverts somewhat to the uncertainties of the third, at least in the weird harmonic progressions that accompany the baritone's description of the "mystery" to come; the harmonies themselves range mysteriously from C minor to F-sharp minor, at the opposite end of the tonal spectrum, and back. This approach completely avoids any element that might be overtly theatrical. Brahms's assertion of life's victory over death and the sarcastic taunting cry, "O death, where is thy sting?" are enormously forceful, but the strength comes from such classical elements as the sturdy harmonic progressions, not from operatic fanfares on extra trumpets such as those found in the Requiem settings of Berlioz or Verdi. In any case, Brahms's treatment of the "last trump" is inevitably colored by the fact that Luther's German text calls for a last "*Posaune*," or trombone, and it is the three trombones and tuba that first announce the great moment.

The excitement is extended into a powerful and spacious fugue in C major. The first three notes of the fugue subject are yet another version of the basic thematic cell of the German Requiem, and, indeed, the figure appears throughout the subject, and it is embedded in the countersubject as well.

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft

Brahms employs this tiny cell to accomplish the two fortissimo climaxes in the fugue: beginning low in the cellos, basses, trombones, and tuba, a rising figure consisting entirely of repetitions of the basic three-note cell marches purposefully through the entire orchestral texture until picked up by the voices ("zu nehmen Preis") and carried by the higher instruments to the most powerful and sustained chord in the entire movement. A stretto leads to a final, forceful statement—but merely *forte*, not *fortissimo*. Brahms, the master of classical principles, knows that a climax and a conclusion are two different things.

The final movement is overtly like the first: it returns to the home key, starts with the basic thematic cell (in double bass and cello), and begins with the same word, "*Selig*" ("Blessed").

Se- lig sind die To- ten

But now the work of consolation has been accomplished. The blessing is no longer for the living seeking comfort but rather for the dead who have gone to their rest.

N° 5
CHANEL
PERFUME

F I L E N E S

The sombre orchestral colors of the opening are entirely lacking as Brahms reinstates the clarinets, the second pair of horns, and the violins. The final section of the movement is a magical and subtle reworking of material from the opening movement. To the melody originally used for "Blessed are they that mourn," the chorus sings, in a remote key, "Blessed are the dead." In a handful of phrases the music works round to the home key of F major and the sopranos soar to a brilliant high A (as at the end of the first movement). Here the harps enter for the first time since the middle of the second movement, beginning low under the sopranos highest note (on "*Herrn*"—"Lord") and rising to an ethereal conclusion over the final choral murmurs of "*selig*" ("blessed").

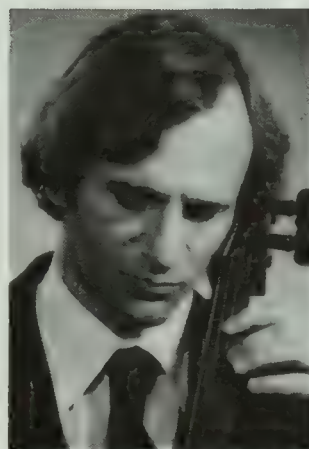
The *German Requiem* is Brahms's largest work in any medium. Here, for the first time, he not only established himself as a mature composer in the eyes of his contemporaries but also wrote one of those special choral works that singers return to with as much delight as audiences, a unique masterpiece of technique and affect expressing the universal longings of mankind.

—Steven Ledbetter

Text and translation begin on page 35.

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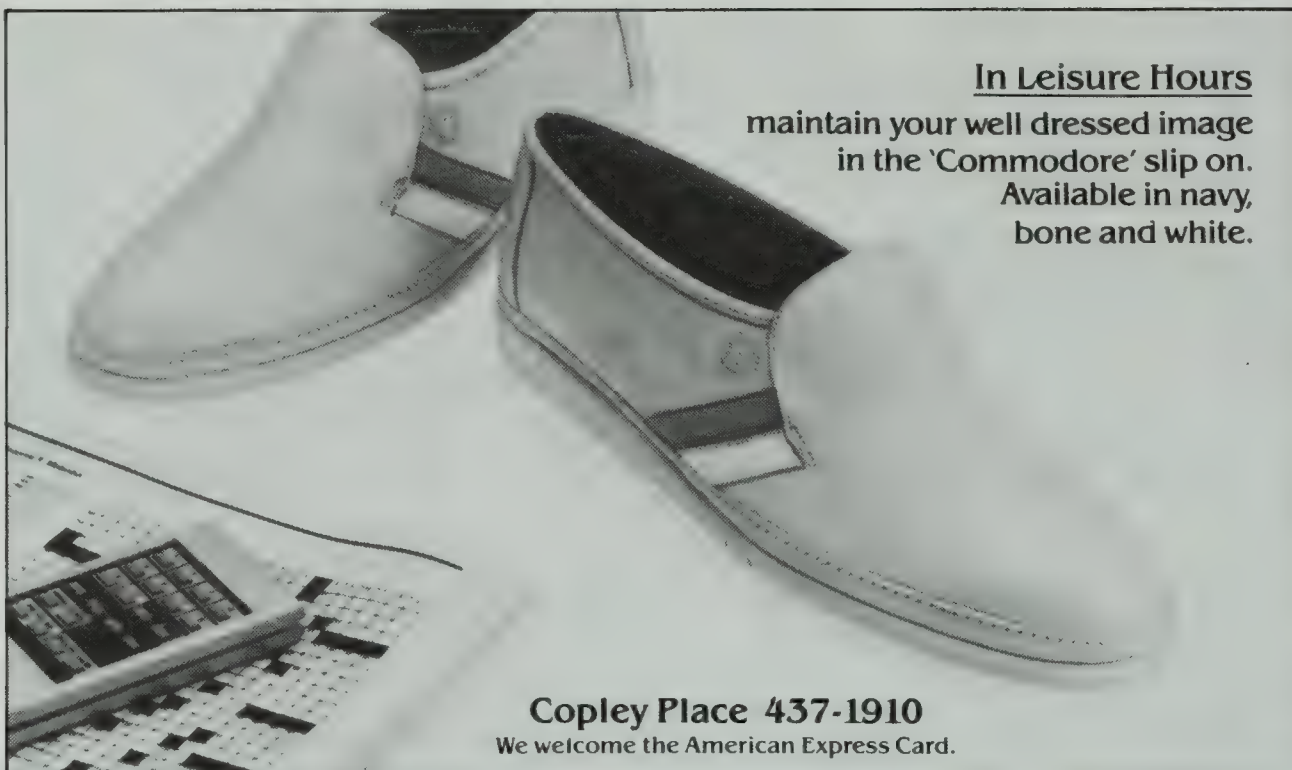
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(A note on the text and translation: Brahms, perhaps working from memory, sometimes departed in certain details from Martin Luther's words, and we give the text as he set it.)

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit
Freuden ernten. Sie gehen hin und
weinen und tragen edlen Samen und
kommen mit Freuden und bringen
ihre Garben.

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen. Das Gras
ist verdorret und die Blume
abgefallen.

So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet auf
die köstliche Frucht der Erde und
ist geduldig darüber, bis er
empfahe den Morgenregen und
Abendregen.

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen. Das Gras
ist verdorret und die Blume
abgefallen.
Aber des Herrn Wort bleibet in
Ewigkeit.

Die Erlöseten des Herrn werden
wieder kommen und gen Zion kommen
mit Jauchzen; ewige Freude wird
über ihrem Haupte sein; Freude
und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird
weg müssen.

I.

Blessed are they that mourn,
for they shall be comforted.

(Matthew 5:4)

They that sow in tears shall reap
in joy. They go forth and
weep, and bear precious seed, and
come again with rejoicing, and bring
their sheaves with them.

(Psalm 126:5-6)

II.

For all flesh is as grass,
and all the glory of man
as the flowers of grass. The grass
is withered, and the flower
fallen away.

(I. Peter 1:24)

Be patient, therefore, brethren,
unto the coming of the Lord.
Behold, the husbandman waiteth for
the precious fruit of the earth, and
hath long patience for it, until he
receive the early rain and the
latter rain.

(James 5:7)

For all flesh is as grass,
and all the glory of man
as the flowers of grass. The grass
is withered, and the flower
fallen away.
But the word of the Lord endureth
forever.

(I. Peter 1:24-25)

And the ransomed of the Lord shall
return, and come to Zion with
songs; everlasting joy shall be
upon their heads; they shall obtain
joy and gladness,
and pain and sighing shall
be made to flee.

(Isaiah 35:10)

—Please turn the page quietly, and only after the music has stopped.—

Herr, lehre doch mich, dass ein Ende
mit mir haben muss, und mein Leben
ein Ziel hat und ich davon muss.
Siehe, meine Tage sind einer Hand
breit vor dir, und mein Leben ist
wie nichts vor dir.
Ach, wie gar nichts sind alle
Menschen, die doch so sicher leben!
Sie gehen daher wie ein Schemen
und machen ihnen viel vergebliche
Unruhe; sie sammeln, und wissen nicht
wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes
Hand, und keine Qual rühret sie an.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn; mein
Leib und Seele freuen sich in dem
lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen; die loben dich immerdar.

III.

Lord, make me to know that there must be
an end of me, and that my life
has a term, and that I must hence.
Behold, thou hast made my days as an
handbreadth; and mine age is as
nothing before thee;
verily, every man at his best state
is altogether vanity.
Surely every man walketh in a vain shew;
surely they are disquieted in vain;
he heapeth up riches, and knoweth not
who shall gather them.
And now, Lord, what is my hope!
My hope is in thee.

(*Psalm 39:4-7*)

The souls of the righteous are in the
hands of God, and there shall no
torment touch them.

(*Wisdom of Solomon 3:1*)

IV.

How amiable are thy tabernacles, O
Lord of hosts!
My soul longeth, yea, even fainteth for
the courts of the Lord; my
heart and my flesh rejoice in the
living God.
Blessed are they that dwell in thy
house; they will still be praising thee.

(*Psalm 84:1-2, 4*)



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Study for a Portrait of Robert Shaw Minturn, Esquire
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Ihr habt nun Traurigkeit; aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie einen seine Mutter tröstet.

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost funden.

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zur Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, dass geschrieben steht: "Der Tod ist verschlungen in den Sieg." Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?"

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

V.

Ye now have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

(John 16:22)

I will comfort you as one whom his mother comforteth.

(Isaiah 66:13)

Behold me with your eyes: a little while I have had tribulation and labor, and have found great comfort.

(Ecclesiasticus 51:35)

VI.

For here we have no continuing city, but we seek one to come.

(Hebrews 13:14)

Behold I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then shall be brought to pass the saying that is written: Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?

(I. Corinthians 15:51-51, 54-55)

Thou art worthy, Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created.

(Revelation 4:11)

VII.

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors; and their works do follow them.

(Revelation 14:13)

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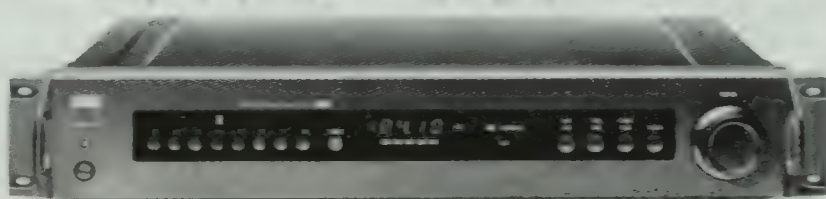
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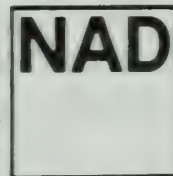


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More . . .

The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). There have been several studies of the *German Requiem*; two in English may be especially recommended: William S. Newman's "A 'Basic Motive' in Brahms's *German Requiem*" (*Music Review*, 1963) provides many more examples of the basic motive discussed in the note; Michael Musgrave's "Historical Influence in the Growth of Brahms's *Requiem*" (*Music and Letters*, 1972) connects the work with its composer's astonishing familiarity with music of the past. Jorma Hynninen is soloist with Klaus Tennstedt, Jessye Norman, and the London Philharmonic and Chorus on Angel (with Brahms's *Alto Rhapsody* and the *Schicksalslied*). Now nearly a quarter-century old, one of the finest recordings ever made of the *German Requiem* is the version by Otto Klemperer with the Philharmonia Orchestra and Chorus and soloists Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, a performance that plays the classical side of Brahms to the hilt, measured and monumental; never out of print on LP, it has recently been issued on compact disc as well (Angel). Sir Georg Solti with the Chicago Symphony Orchestra and Chorus favors very slow tempi, as does Bernard Haitink with the Vienna Philharmonic and the Chorus of the Vienna State Opera. The former has an uninvolved Kiri Te Kanawa and a gritty Bernd Weikl as soloists and adds the *Haydn Variations* as a filler (London); the latter, with pure-voiced Gundula Janowitz and a warm Tom Krause, offers the *Schicksalslied* as its filler. Giuseppe Sinopoli conducts the Czech Philharmonic in a performance that emphasizes expressive extremes, from sustained tranquility in the beginning to wild energy in the third-movement fugue. His soprano, Lucia Popp, is radiant, but baritone Wolfgang Brendel is less even (DG, coupled with both the *Schicksalslied* and *Gesang der Parzen*). Finally, I am partial to Robert Shaw's warm and bright recording with the Atlanta Symphony Orchestra and Chorus and soloists Arlene Augér and Richard Stilwell (Telarc, coupled with the Verdi *Te Deum*).

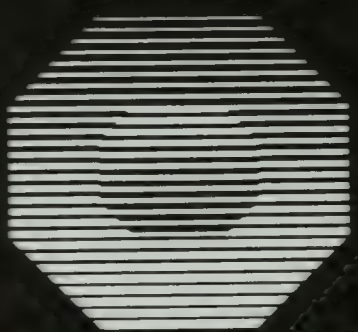
—S.L.



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Kurt Masur




Kurt Masur, music director since 1970 of the Gewandhaus Orchestra of Leipzig, was born in Silesia in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting courses. His first job after graduation was as orchestra coach at the Halle County Theater, followed by a position as Kapellmeister of the Erfurt and Leipzig opera theaters. In 1955 Mr. Masur became a conductor of the Dresden Philharmonic, and in 1958 he returned to opera as general director of music at the Mecklenburg State Theater

of Schwerin. From 1960 to 1964 he was senior director of music at Berlin's Komische Oper, collaborating with Walter Felsenstein, one of German opera's most influential directors. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with his numerous appearances as a guest conductor in Europe. In 1967 he was appointed chief conductor of the Dresden Philharmonic, a post he resigned in 1972. For the Beethoven bicentennial commemorations in 1970 in the German Democratic Republic, Mr. Masur was engaged by GDR Television for a television production of all nine Beethoven symphonies with the Staatskapelle Berlin and for the musical production of *Fidelio*. In 1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured America with the Gewandhaus Orchestra of Leipzig. Mr. Masur and the Gewandhaus Orchestra have since appeared regularly in North America and have been featured in New York with a Beethoven cycle at Carnegie Hall in 1985 and a Brahms cycle at Avery Fisher Hall in 1986. They returned during the spring of 1987 as a guest orchestra at the Ann Arbor May Festival and for appearances at Carnegie Hall, Ambassador College in Pasadena, and Davies Hall in San Francisco before continuing on to the Far East.

Since his American debut, Mr. Masur has appeared with the Toronto Symphony, Dallas Symphony, Boston Symphony, San Francisco Symphony, New York Philharmonic, Cleveland Orchestra, Chicago Symphony, and the Philadelphia Orchestra. His first Boston Symphony appearances were in February 1980, and he has since returned regularly to Symphony Hall and Tanglewood. In Europe, his engagements as guest conductor include such prestigious ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, Munich, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Besides performances this season with the Boston Symphony and the Chicago Symphony, Mr. Masur also appears with the London Philharmonic, the Munich Philharmonic, the Royal Philharmonic, the Orchestre National de Paris, and the Israel Philharmonic, with which he will appear at Tanglewood this summer. Mr. Masur has recorded nearly one hundred albums; those with the Gewandhaus Orchestra available here on the Philips label include the complete violin and orchestral works of Bruch and the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, Strauss's *Four Last Songs* with Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem. In addition, the five Mendelssohn symphonies are available on Vanguard.

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Sylvia McNair



Soprano Sylvia McNair performs frequently on the operatic, concert, and recital stages of Europe and the United States. In addition to her Boston Symphony performances of the Brahms *German Requiem*, her 1987-88 season includes Mahler's Fourth Symphony with the Cleveland Orchestra, appearances with several other American orchestras, recitals, and the role of Ilia in Mozart's *Idomeneo* with the Lyon Opera in several European cities. Last season Ms. McNair performed with Trevor Pinnock and the English Concert in New York, with John Eliot Gardiner and the Monteverdi Choir in London, with

Christopher Hogwood and the Handel and Haydn Society in Boston, and in many other orchestral concerts and recitals. Last summer she sang the role of Morgana in Handel's *Alcina* with Opera Theatre of St. Louis, appeared at the Oregon Bach Festival, and returned to New York's Mostly Mozart Festival at Lincoln Center. Previous seasons have included numerous New York appearances in Carnegie Hall, Avery Fisher Hall, and Alice Tully Hall, and performances as Pamina in *Die Zauberflöte* with Berlin Opera and Santa Fe Opera, *Le nozze di Figaro* with Netherlands Opera, and, in St. Louis, Ilia in *Idomeneo* and Héro in Berlioz's *Béatrice et Bénédict*. She has been guest artist with the Baltimore Symphony, Cincinnati Symphony, St. Louis Symphony, Atlanta Symphony, Indianapolis Symphony, San Francisco Symphony, National Symphony, Montreal Symphony, the Minnesota Orchestra, and the Boston Symphony Orchestra at Tanglewood, where she has appeared twice, as Héro in *Béatrice et Bénédict* in August 1984 and as soloist in Poulenc's *Gloria* in June 1985.

Sylvia McNair was born into a musical family in Ohio and studied violin until deciding to take voice lessons her sophomore year in college. She eventually earned her master of music degree in vocal performance from Indiana University. After winning the 1982 Metropolitan Opera Auditions, she made her London concert debut on the American Artists Series. She can be heard on two Telarc recordings: Poulenc's *Gloria* with Robert Shaw and the Atlanta Symphony, a Grammy nominee, and the Atlanta Symphony recording of Handel's *Messiah*, also under the direction of Robert Shaw.

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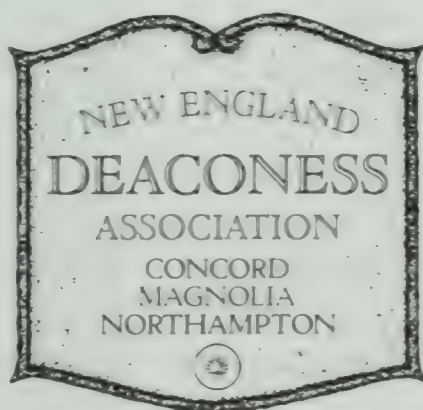
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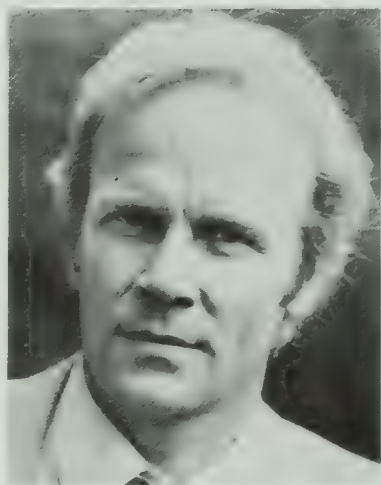
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Jorma Hynninen



One of Finland's leading artists, baritone Jorma Hynninen has been a leading soloist with Finnish National Opera since 1970 and was named artistic director of that company in 1984. He first gained widespread notice in the United States when he appeared as Topi in Aulis Sallinen's *The Red Line* with Finnish National Opera at the Metropolitan Opera House in the spring of 1983. He made his Metropolitan Opera debut during the 1983-84 season as Rodrigo in *Don Carlo*, and he appeared that same season in his debut with Seiji Ozawa and the Boston Symphony Orchestra as soloist in Mahler's *Das klagende Lied* in Boston and

New York, his only previous performances with the orchestra. He also appeared in recital in New York, in a joint recital at Alice Tully Hall with Swedish mezzo-soprano Sylvia Lindenstrand and in a solo recital at the Frick Museum. Subsequent performances at the Metropolitan Opera, where he will appear again next season, have included the roles of Count Almaviva in the Jean-Pierre Ponnelle production of Mozart's *Le nozze di Figaro* and Wolfram in Wagner's *Tannhäuser*. Mr. Hynninen is also a regular guest artist at opera houses throughout Europe, including the Vienna State Opera, La Scala, the Bavarian State Opera in Munich, and the opera companies of Paris, Hamburg, Madrid, and Bonn. Upcoming debuts include the San Francisco Opera next fall as Amfortas in *Parsifal* and the Lyric Opera of Chicago in the fall of 1989 as Rodrigo in *Don Carlo*. Mr. Hynninen's recital engagements for the current season include New York's 92nd Street "Y," Washington, D.C., Chicago, and Knoxville. He has previously given recitals at New York's Metropolitan Museum and Carnegie Hall, Ambassador College in Pasadena, and in numerous other American cities, including Cambridge, Durham, East Lansing, Liberty, and Evanston. European engagements as recitalist and soloist with orchestra have taken him to such cities as London, Amsterdam, West Berlin, Cologne, Munich, and Budapest. Mr. Hynninen's extensive discography includes Schubert's *Winterreise* and *Die schöne Müllerin*, Schumann's *Dichterliebe*, songs by Sibelius and Wolf, the Brahms *German Requiem* with Klaus Tennstedt and Jessye Norman, Mahler's Symphony No. 8 also with Tennstedt, Count Almaviva in *Le nozze di Figaro* under the direction of Riccardo Muti, Finnish National Opera's recording of *The Red Line*, Sibelius's songs with orchestra, Finnish folk songs and church music, and works by such Finnish composers as Merikanto and Kuula.

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Tanglewood Festival Chorus

John Oliver, Conductor



Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who

donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere last April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of *a cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Mahler's Symphony No. 2, *Resurrection*, with Mr. Ozawa and the orchestra, with soloists Kiri Te Kanawa and Marilyn Horne, newly available also on Philips. Earlier this season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Phyllis Benjamin
Deborah Bennett
Michele M. Bergonzi
Sarah S. Brannen
Ellen N. Brown
Bonita Ciambotti
Lorenzee Cole
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Lou Ann David
Jeannette M. Denton
Sara Dorfman
Jeanne Duffy
Christine P. Duquette
Carol S. Furneaux
Amy G. Harris
Lois Hearn
Lisa Heisterkamp
Alice Honner-White
Kristin E. Hughes
Christine Jaronski
Frances V. Kadinoff

Nina Giselle Keidann
Carol Kirtz
Lydia A. Kowalski
Holly MacEwen Krafka
Sarah Jane Liberman
Mary Jo Licero
Patricia Mary Mitchell
Fumiko Ohara
Nancy Lee Patton
Jennifer M. Pigg
Jamie Redgrave
Charlotte C. Russell
Melanie W. Salisbury
Lisa Saunier
Genevieve Schmidt
Margaret Schneyer
Carrol J. Shaw
Joan Pernice Sherman
Tiffany Smith
Diane M. Stickles
Wendy Lee Tedmon
Jenelle L. Westerbeck

Mezzo-sopranos

Debra A. Basile
Maisy Bennett

Nancy Brockway
Sharon Carter
Barbara Clemens
Arnalee Cohen
Catherine Diamond
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman-Kern
Margot Fein
Paula Folkman
Dorrie Freedman
Irene Gilbride
Toni Gustus
Janice Hegeman
Thelma Hayes
Donna Hewitt-Didham
Dorothy W. Love
April Merriam
Roslyn Pedlar
Ellen D. Rothberg
Avis Wong See-Tho
Amy Sheridan
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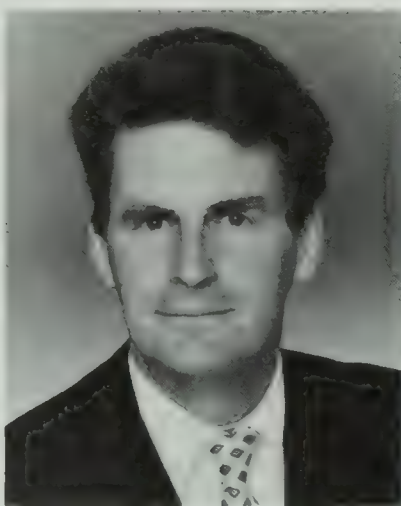
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Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus, John Oliver, Conductor, has openings in all sections for its 1988 summer season with the Boston Symphony Orchestra at Tanglewood. Among the works to be performed are Beethoven's Ninth Symphony and Strauss's *Elektra*, both under the direction of Boston Symphony Orchestra Music Director Seiji Ozawa, as well as an all-Bach program under the direction of guest conductor Helmuth Rilling. There will also be a Weekend Prelude program of choral works under the direction of John Oliver. Chorus members live in the Boston area and travel to Tanglewood for performances.

Open auditions will be held on Wednesday, March 16, at 6 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. No appointment is necessary, and all materials for the audition will be provided. For further information, please call the Chorus Office at (617) 266-3513.



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Thursday 'A'—February 25, 8-9:55

Friday Eve—February 26, 8-9:55

Saturday 'B'—February 27, 8-9:55

KURT MASUR conducting

SHLOMO MINTZ, violin

PFITZNER Overture to *Das Käthchen von Heilbronn*

TCHAIKOVSKY Violin Concerto

BEETHOVEN Symphony No. 5

Wednesday, March 2 at 7:30

Open Rehearsal

Marc Mandel will discuss the program at 6:45 in the Cohen Annex.

Thursday 'C'—March 3, 8-10:05

Friday 'B'—March 4, 2-4:05

Saturday 'A'—March 5, 8-10:05

SEIJI OZAWA conducting

YO-YO MA, cello

HAYDN Symphony No. 93

SHOSTAKOVICH Cello Concerto No. 1

BEETHOVEN Symphony No. 2

Thursday 'B'—March 10, 8-9:55

Friday 'A'—March 11, 2-3:55

Saturday 'B'—March 12, 8-9:55

SEIJI OZAWA conducting

HAROLD WRIGHT, clarinet

SHERMAN WALT, bassoon

STRAUSS *Duet concertino* for clarinet and bassoon

BRUCKNER Symphony No. 7

Thursday 'C'—March 17, 8-9:50

Friday 'B'—March 18, 2-3:50

Saturday 'A'—March 19, 8-9:50

Tuesday 'B'—March 22, 8-9:50

GENNADY ROZHDESTVENSKY conducting

VIKTORIA POSTNIKOVA, piano

RIMSKY-KORSAKOV *Russian Easter*

Overture

PROKOFIEV Piano Concerto No. 2

STRAVINSKY *The Rite of Spring*

Thursday 'B'—March 24, 8-10:05

Friday 'A'—March 25, 2-4:05

Saturday 'B'—March 26, 8-10:05

GENNADY ROZHDESTVENSKY conducting

HAYDN Symphony No. 45, *Farewell*

SCHNITTKE Symphony No. 1 (United States premiere)

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Thursday, February 18, at 6

Saturday, February 20, at 6

Tuesday, February 23, at 6

SHEILA FIEKOWSKY, violin

ROBERT BARNES, viola

RONALD FELDMAN, cello

JONATHAN FELDMAN, piano

BRAHMS

Quartet No. 2 in A for piano, violin,
viola, and cello, Opus 26

Allegro non troppo

Poco Adagio

Scherzo: Poco Allegro

Finale: Allegro

Baldwin piano

Please exit to your left for supper following the concert.

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Johannes Brahms

Quartet in A for piano, violin, viola, and cello, Opus 26

As with the symphony, the string quartet, and the string sextet, so too with the piano quartet Brahms broke the ice in pairs. Scarcely had he finished his first contribution to the medium (the G minor quartet, Opus 25) than he composed a second. He was certainly actively at work on the quartet in September 1861, when his friend Albert Dietrich was visiting. Dietrich wrote, "He played me the sketches which convinced me that the work would be surpassingly fine." Brahms had begun the work in a house he took for the summer in the suburb of Hamm, a half hour from his parents' home in Hamburg. He had taken these quarters presumably to attain uninterrupted peace and quiet for composition in a cheerful and sunny room with a balcony overlooking the garden. The music that came forth from him that summer surely reflected the beautiful surroundings in which it was conceived. He completed the work during the winter of 1861-62, and it, along with its predecessor, was frequently performed at house parties, to the delight of chamber music connoisseurs.

It was that very winter that Brahms went to Vienna for what he intended as a brief visit, but it turned into a lifelong residence. The two recently completed piano quartets introduced him to the musicians of his new home. They were first played privately in the home of Julius Epstein, who later recalled the event to Brahms's biographer Florence May: "We were all delighted and carried away." When, in November 1862, Brahms gave his first concert in Vienna, he opened the program with the Opus 26 quartet, its first public performance (the remainder of the program featured Brahms as a soloist on the piano). He at once found himself in complete rapport with the Vienna audience and wrote happily to his parents that he could simply make his living giving concerts, "but I do not wish to do so, for it takes up too much time so that I can do nothing else."

The reviewers at the time thought more of Brahms's powers as a performer than as a composer. Comments on the piano quartet were mixed. Even Eduard Hanslick, later to be the most fervent admirer of Brahms, felt that his themes were not "significant" enough and that he chose them with an eye to contrapuntal elaboration, rather than in view of any intrinsic merit. The themes of the quartet, he said, "sound dry and flat." This is an astonishing statement from a critic so sympathetic to Brahms's style. For the first two piano quartets bear somewhat the same relation to one another as the First and Second symphonies: the first work in each medium is intricate, somewhat granitic and spiky, while the second seems altogether more relaxed and lyrical. The A major piano quartet is as tuneful a work of chamber music as Brahms ever composed, filled with ingratiating ideas, though (as in the Second Symphony) these are worked out with Swiss-watch precision.

The opening theme of the first movement consists of two halves, the first stated in the piano, the second in the cello. They offer immediate contrast to one another, and promise of the early deployment of the composer's beloved two-against-three rhythmic patterns. The movement proceeds by artful calculation, one idea seeming to emerge out of the background of an earlier idea, so that the whole gives the effect of organic growth.

The slow movement, *Poco Adagio*, is an extended rondo in shape, opening with a lyric theme in the piano echoed in ghostly fashion by the muted strings, producing an astonishing coloristic effect. This dies away in a misty arpeggio figure low in the piano (with interjections coming as afterthoughts in the strings), returning to the tonic E major for a varied repetition of the main theme. A new idea bursts forth in the piano in B minor, and after it has had its way for a time, the strings alone introduce an expressive theme in B major. This gradually makes its way round to the

tonic E and another version of the opening theme in yet another instrumental coloration. The mysterious arpeggios of the first statement return, this time leading directly to the "new" theme, first heard in B minor, but now exploding in the surprising and unexpected key of F minor. This eventually dies down and returns to the home key one last time for a lavishly decorated version of the opening theme. The surprising outburst of F minor—coming in the context of a movement in E major—is almost surely Brahms's homage to one of his favorite compositions, the Schubert string quintet in C major, the second movement of which is in E and has a surprise outburst in F minor (Brahms was to rework other aspects of the Schubert quintet in his Opus 34 piano quintet). At the same time, this nocturne is one of the most individual movements of pure Brahms in his entire output.

The scherzo is an elaborate movement containing two sections in complete sonata form, the scherzo proper and the Trio contained within it. The latter is largely canonic, with one "voice" (the strings in unison) imitating the other (the piano). This technical device was favored by Haydn in similar places, and Brahms may here be offering a tribute to that master.

The spacious finale is rambunctious in its beginning, then moves through a series of striking contrasts and elaborations until, in the end, the four instruments seem determined to put out as much pure sonic energy as a full orchestra. It is a triumphal ending, one that hints at the musical triumphs to come, though it is already fully characteristic of its composer in its architectural control, the imaginative elaboration of thematic material, and his sense of homage to the great composers of the past who created the tradition that he himself so enriched.

—Steven Ledbetter

Sheila Fiekowsky

Born in Detroit, Sheila Fiekowsky began violin lessons when she was nine; at sixteen she appeared as soloist with the Detroit Symphony Orchestra and was a winner of the Biennial Award given by the National Federation of Music Clubs. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. Her teachers have included Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and former BSO concertmaster Joseph Silverstein. Ms. Fiekowsky joined the Boston Symphony Orchestra in 1975. In addition to concerts with the Copley String Trio, which includes Ms. Fiekowsky

and her BSO colleagues Robert Barnes, viola, and Ronald Feldman, cello, her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. Ms. Fiekowsky has been heard in both chamber music and solo performances throughout the Boston area, including the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum.

Robert Barnes

Born in Lexington, Kentucky, raised in Detroit, and a graduate of Wayne State University, Robert Barnes joined the Detroit Symphony as a violinist but switched to viola for his last year with that orchestra. He joined the viola section of the Boston Symphony Orchestra a year later, in 1967. Mr. Barnes has performed in chamber music series at the High Point Galleries and at

Citizen's Hall near Tanglewood, he has been a guest artist on WGBH radio in Boston and on WQXR in New York, and he has been a member of the contemporary chamber ensemble Collage and the Francesco String Quartet. He is currently a member of the Copley String Trio with his BSO colleagues Sheila Fiekowsky, violin, and Ronald Feldman, cello.

Ronald Feldman

Born in Brooklyn, New York, and a graduate of Boston University, cellist Ronald Feldman joined the Boston Symphony Orchestra in 1967. His teachers included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and Brandeis University; he is currently on the faculty of the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he has been guest conductor with the new music ensemble Extension Works

and has performed with the contemporary chamber group Collage. He is a member of the Greylock Trio for flute, cello, and harp and of the Copley String Trio. Mr. Feldman has been music director of the New England Philharmonic (formerly the Mystic Valley Orchestra) since 1983, and this is his first season as music director of the Worcester Symphony. In addition, he has been guest conductor with the Boston Pops both at Symphony Hall and at Tanglewood.

Jonathan Feldman

Jonathan Feldman is recognized as an extremely accomplished ensemble player and accompanist. He has performed on four continents with some of the world's great instrumentalists, among them Nathan Milstein, Itzhak Perlman, Kyung Wha Chung, Elmar Oliveira, and Zara Nelsova. Mr. Feldman also enjoys an active solo career performing throughout the United States and Europe. He performs in concert regularly with members of the Boston Symphony Orchestra and the New York Philharmonic, and he has participated in the New York

Philharmonic's chamber ensemble concerts on that orchestra's tours of the Far East, India, and Europe. Mr. Feldman is a graduate of the Juilliard School; his teachers have included Dorothy Taubman, Rosetta Goodkind, and Irwin Freundlich. Mr. Feldman has recorded for Columbia Masterworks, RCA Red Seal, Titanic, and Nonesuch. He enjoys teaching, and he lives in New Jersey with his wife Judith LeClair, who is principal bassoonist of the New York Philharmonic.

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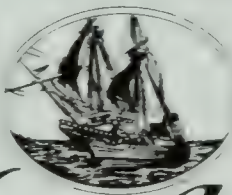
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BSO to Participate in American/Soviet Cultural Exchange

"Making Music Together," a three-week arts festival featuring American and Soviet performers, will open Friday, March 11, at 8 p.m. at the Opera House with a performance by the Festival Orchestra led by Seiji Ozawa and Soviet conductor Dzhansug Kakhidze with violin soloist Maksim Vengerov. Composed of both Soviet and American musicians, the Festival Orchestra will present a program featuring a violin concerto by Andrei Petrov and music of Shostakovich, Rodion Shchedrin, and Giya Kancheli. More than 285 dancers, musicians, composers, and poets from the Soviet Union will participate in the festival, which also includes opera and ballet performances, as well as educational programs and workshops for area high schools and colleges. During the festival the Boston Symphony Orchestra's concerts will include an all-Russian program with conductor Gennady Rozhdestvensky and pianist Viktoria Postnikova (March 17, 18, 19, and 22), the United States premiere of Schnittke's Symphony No. 1 under Rozhdestvensky (March 24, 25, and 26), and, as part of another all-Russian program, the Boston premiere of Gubaidulina's "Offertorium" for violin and orchestra, led by Charles Dutoit with soloist Gidon Kremer (March 31, April 1, 2, and 5). For further information about "Making Music Together," please call (617) 426-5300.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Dorothy Q. and David B. Arnold, Jr., Chair

For many years David B. Arnold, Jr., has been a dedicated volunteer of the Boston Symphony Orchestra. He was elected a Trustee in 1983, having served previously as an Overseer, and is now chairman of the Personnel Relations Committee. He has also served actively

on several other BSO committees. Mr. Arnold, who was senior vice-president and a director of the Shipley Company, Inc., of Newton, Massachusetts, has lent his support to many Boston-area cultural and hospital-related organizations, as has his wife. Dorothy Arnold's interest in the BSO is only natural; her grandfather, Bentley W. Warren, was President of the BSO from 1931 to 1934. Mrs. Arnold is an artist with a studio in Waltham. In 1986 the Arnolds generously chose to fund fully in perpetuity the position in the first violin section currently held by Fredy Ostrovsky. "We wanted the BSO to have the benefit of a chair at this time, rather than later or by a bequest." Their leadership and dedication to the Boston Symphony Orchestra continue to serve as an inspiration to many.

Arts Appreciation Day

The third annual Arts Appreciation Day is scheduled for Wednesday, March 16, at the State House in Boston. The Boston Symphony Orchestra urges its patrons and friends to attend this event to express appreciation to the Legislature and the Governor for their strong support for the funding of cultural activities through the Massachusetts Council on the Arts and Humanities and the Massachusetts Arts Lottery Council.

This year the BSO will be receiving more than \$550,000 from the Massachusetts Council on the Arts and Humanities for numerous artistic and educational activities, making the Council our single largest source of annual support. A large turnout will demonstrate how much this help means to the Boston Symphony Orchestra. Participants will gather at noontime; if you can attend, please contact Betty Sweitzer in the BSO Volunteer Office, 266-1492, ext. 177.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through March 14 are works from Framingham's Danforth Museum. Other organizations to be represented during the coming months are the Massachusetts College of Art (March 14-April 11), Northeastern University (April 11-May 9), Howard Yezerksi Gallery of Andover (May 9-June 6), and the Boston Society of Architects (June 6-July 4).

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
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Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
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Dick Hyman
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Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
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BSO Members in Concert

Music Director Ronald Feldman leads the New England Philharmonic (formerly the Mystic Valley Orchestra) in the world premiere of Robert Kyr's *Book of the Hours*, with counter-tenor Jeffrey Gall and soprano Judith Kellock, on a program also including Stravinsky's *Symphonies of Wind Instruments* and Copland's *Appalachian Spring*. There will be two performances: on Friday, February 26, at 8 p.m. at Harvard University's Paine Hall, and on Sunday, February 28, at 3 p.m. at Dwight Hall at Framingham State College. Tickets are \$7 (\$5 students, seniors, and special needs); for further information, call 868-1222.

BSO violinist Amnon Levy is featured with the Longwood Symphony Orchestra as soloist in Saint-Saëns' *Introduction and Rondo capriccioso*, and as conductor for Dukas' Fanfare from *La Péri*, Debussy's Two Dances for harp and string orchestra, and the Suite No. 1 from Bizet's *Carmen*, on Sunday, February 28, at 8 p.m. at Jordan Hall. Aron Kula is conductor for the Saint-Saëns and for Franck's Symphony in D minor. Tickets are \$8 and \$6.

Max Hobart conducts the North Shore Philharmonic on Sunday, March 6, at 7:30 p.m. at the Salem High School Auditorium, in a program including Haydn's *Surprise* Symphony, the Bruch Violin Concerto No. 1 with soloist Alan Hawryluk, and Elgar's *Enigma* Variations.

Ronald Knudsen conducts the Newton Symphony Orchestra on Sunday, March 6, at 8 p.m. at Aquinas Junior College in Newton Corner. Soprano Deborah Sasson is featured in Berlioz's *Les Nuits d'été* on a program also including Dvořák's Symphony No. 7. Tickets are \$12; for further information, call 965-2555.

BSO cellist Jonathan Miller is featured in Victor Herbert's Cello Concerto No. 2 with the Metropolitan Symphony of Boston, Wednesday, March 9, at 8 p.m. at Symphony Hall, on a program entitled "Music in the Eire" and also including Sullivan's *Overture di Ballo*, Leroy Anderson's *Irish Suite*, and a special appearance by actress Maureen O'Hara. Tickets are \$30, \$25, and \$20; for further information, call 266-6550.

Music Director Max Hobart conducts the Civic Symphony Orchestra on Sunday, March 13, at 3 pm at Jordan Hall. Virginia Eskin is soloist for Amy Beach's Piano Concerto on a program also including Barber's Adagio for Strings and the Dvořák Symphony No. 8. Tickets are \$10 and \$7; for further information, call 437-0231.

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We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Marion Gray Lewis chair

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*Evelyn and C. Charles Marran
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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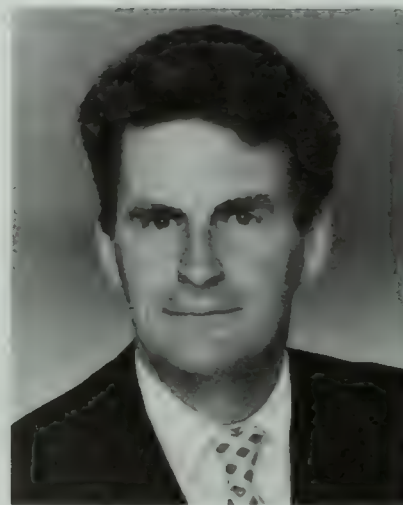
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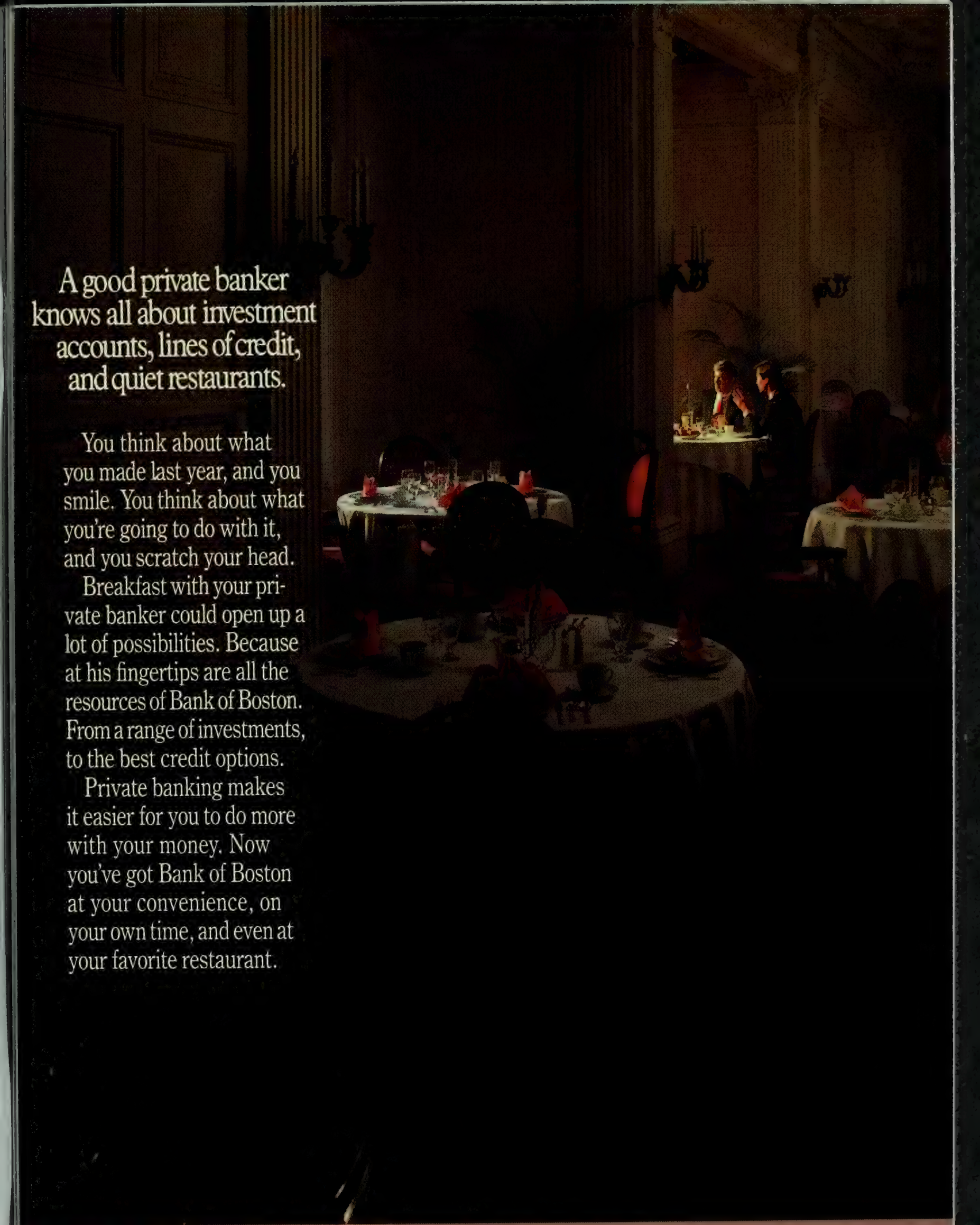
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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918; when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.


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PFITZNER

Overture to *Das Käthchen*
von Heilbronn, Opus 17

TCHAIKOVSKY

Violin Concerto in D, Opus 35

Allegro moderato—moderato assai

Canzonetta: Andante

Finale: Allegro vivacissimo

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Hans Pfitzner

Overture to *Das Käthchen von Heilbronn*, Opus 17



Hans Erich Pfitzner was born in Moscow, to German parents, on May 5, 1869, and died in Salzburg on May 22, 1949. He composed his incidental music to Heinrich von Kleist's drama Das Käthchen von Heilbronn in 1905; the first performance took place in Berlin on October 19 that year, under the direction of the composer. The present performances are the first by the Boston Symphony Orchestra. The incidental music to the play consists of four numbers, of which the overture has always been the best-known. It calls for an orchestra consisting of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, harp, and strings.

When Hans Pfitzner discovered the work of the early-nineteenth-century German writer Heinrich von Kleist (1777-1811), it was to make the acquaintance of a kindred spirit, a writer whose words and ideas affected his work in many ways. Both men were proponents of the highest ideals of German culture, and both stood rather uncomfortably in the middle of a period of stylistic change, trying to modulate between the old and the new.

Kleist was a brilliant but unhappy man who put an end to his life at the age of thirty-four. By then he had already produced one of the greatest German comedies, *Der zerbrochene Krug* (*The Broken Jug*), one of the greatest German tragedies, *Prinz Friedrich von Homburg* (*Prince Frederick of Homburg*), and classic novellas, including *Michael Kohlhaas*. One of the most popular Kleist dramas was *Das Käthchen von Heilbronn, oder Die Feuerprobe* (*Katy of Heilbronn, or The Ordeal by Fire*), set in the Middle Ages and composed in a remarkable mixture of prose and verse.

The play tells the story of a humble, simple girl, Käthchen, who finds herself convinced that she is the chosen bride of the aristocratic Count Friedrich. Käthchen's putative father believes that the Count has in some way bewitched her or addled her girlish mind with these improbable fancies, and he charges the Count before an inquisitorial court with conspiracies that even approach witchcraft. The Count, on his part, has felt odd stirrings of warmth toward this young girl, though he is betrothed to another and she is far too lowly in station to be in any way a suitable match.

This is no place for a full summary of the play's events; suffice it to say that the Count's betrothed, Kunigunde, is not what she appears to be, and that Käthchen, after undergoing an ordeal by fire and experiencing a blissful vision while sleeping under an elderbush (a scene regarded as one of Kleist's most beautiful achievements), turns out to be the emperor's daughter and therefore an entirely suitable partner for the count. The machinery of the Middle Ages is very much part of the play—a costumed epic of high excitement and high feeling.

All of this Pfitzner sought to capture in the music he wrote for an incidental score in 1905, of which the overture remains very much a familiar work in Germany, however infrequently we encounter it here. The sonata form of the overture employs themes associated with knightly honor and specifically with Count Friedrich (the energetic opening in C major) and gently yielding themes connected to Käthchen. In fact, the overture's contrasting thematic group, in E, contains a theme that Pfitzner explicitly links to Käthchen by writing under the violin part her words, "*mein hoher Herr*" ("my



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noble lord”), to music that perfectly captures the girl’s modesty and self-effacing character. The development section is filled with musical struggles depicting the tormented night through which the Count passes, mortally ill with a nerve fever, but his successful passage through the crisis is indicated in the recapitulation, when the sunny C major appears once more. Käthchen’s music, too, appears in the home key, symbolizing her emotional ties to him, and her role in unmasking the false Kunigunde. Pfitzner makes one final reference to that evil woman at the very end: just before the final chord in the orchestra, the trombones hammer out a figure under which Pfitzner wrote the word “*Giftmischerin*” (“woman who compounds poison”), a reference to Kunigunde.

For all its echoes of Wagner and the preceding century (not least in the key scheme of C-E-C, which is the same as in the prelude to *Die Meistersinger*), Pfitzner’s overture stands on its own as a vivid evocation of a classic German play.

—Steven Ledbetter

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Pyotr Ilyich Tchaikovsky

Violin Concerto in D, Opus 35



Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on April 11, but on the advice of his brother Modest and his student Yosif Kotek he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it "impossible to play" (but see pages 25-26), and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans

Richter on December 4, 1881. On February 11, 1888, in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on January 18, 1889, by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidel conducting, Miss Powell had played the first movement in New York the previous April.) Boston first heard the Tchaikovsky concerto in full when Brodsky played it at the Tremont Theatre on January 13, 1893, Walter Damrosch conducting the New York Symphony Orchestra. It entered the repertory of the Boston Symphony on December 1 and 2 that year when Timothée Adamowski played the second and third movements only, Emil Paur conducting. Carl Halir, also with Paur, followed his example in 1896, and the orchestra's first complete performances occurred on January 26 and 27, 1900, when Alexander Petschnikoff was soloist and Wilhelm Gericke conducted. Petschnikoff also played it later with Karl Muck on the podium, and the violinists who have since performed it with the orchestra include Karl Barleben (Gericke), Mischa Elman (Max Fiedler and Paul Paray), Fritz Kreisler (Fiedler and Muck), Kathleen Parlow (Fiedler), Anton Witek (Muck), Mishel Piastro (Pierre Monteux), Richard Burgin (Monteux and Serge Koussevitzky), Ferenc Vecsey and Efrem Zimbalist (both with Monteux), Carmela Ippolito (Koussevitzky), Toscha Seidel (Burgin), Ruth Posselt, Erica Morini, and Jascha Heifetz (all with Koussevitzky), Michèle Auclair (Charles Munch), Anshel Brusilow (Ernest Ansermet), Nathan Milstein, Zino Francescatti, Isaac Stern, and Henryk Szeryng (all with Munch), Itzhak Perlman and Pinchas Zukerman (both with Erich Leinsdorf), Joseph Silverstein (William Steinberg, Michael Tilson Thomas, Kurt Masur), and, with Seiji Ozawa conducting, Boris Belkin, Isaac Stern, Silverstein, and Viktoria Mullova, who was soloist for the most recent subscription performances in October 1985 and the most recent Tanglewood performance in July 1986. The concerto calls for orchestra of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Tchaikovsky's Violin Concerto is as indispensable to violinists as his B-flat minor piano concerto is to the keyboard lions. Each work got off to a dismaying start. The piano concerto, completed early in 1875, was rejected by Nicolai Rubinstein in the most brutal terms and had to travel to far-away Boston for its premiere at the hands of Hans von Bülow. Three years later, the painful episode repeated itself with the Violin Concerto, which was turned down by its dedicatee, the influential concertmaster of the Imperial Orchestra in Saint Petersburg, Leopold Auer.

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FILENES

The first of the three violinists to figure in the concerto's early history was Yosif Yosifovich Kotek, a pupil of Tchaikovsky's in composition, then twenty-two, and described by Modest Tchaikovsky as "a good-looking young man, warm-hearted, enthusiastic, and a gifted virtuoso." Kotek was a witness at Tchaikovsky's wedding and was a confidant in its catastrophic aftermath; possibly he was Tchaikovsky's lover for a time. He was the first in a series of musicians employed by Mme. Nadezhda von Meck (Debussy was the most famous in that succession), and it was he who established contact between Tchaikovsky and that secretive and wealthy lady. He gave Tchaikovsky advice on violinistic matters, learned the piece page by page as Tchaikovsky wrote it, and, according to the composer's testimony, knew it well enough "so that he could have given a performance." In fact he never did give a performance, then or later, and when an opportunity arose early in 1882 he evaded it, to Tchaikovsky's disgust. By then he was more a teacher than a public executant, and he died in 1883, still a young man.

From the beginning, though, it was in Tchaikovsky's mind to have the concerto played by Leopold Auer, who had come from Hungary to Saint Petersburg ten years earlier as concertmaster of the Imperial Orchestra and to teach at the newly founded Conservatory. Here is the story as Auer told it to *The Musical Courier*, writing from Saint Petersburg on January 12, 1912:

When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the Violin Concerto, dedicated to me, completed, and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both . . .

Warmly as I had championed the symphonic works of the young composer (who



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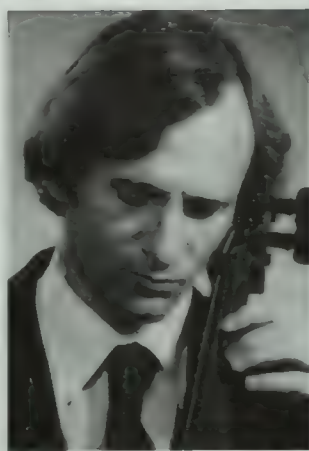
was not at that time universally recognized), I could not feel the same enthusiasm for the Violin Concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely aesthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name is that when the original publisher, Jürgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of the double dedication.

... The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

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Nicolai Rubinstein had eventually come round in the matter of the Piano Concerto, and Auer not only became a distinguished exponent of the Violin Concerto but, as he said, taught it to his remarkable progeny of pupils, Heifetz, Elman, Zimbalist, Seidel, Parlow, and others. The "absolution" to which he refers must have come late, for in 1888 Tchaikovsky was not only still resentful about Auer's actions a decade earlier but also believed him to be intriguing against the work by, for example, dissuading the French violinist Émile Sauret from taking it into his repertory. As for Auer's editorial emendations, they may be, strictly speaking, unnecessary, but they are in no sense a betrayal. His initial rejection was, however, a practical nuisance. His verdict, wrote Tchaikovsky, "coming from such an authority, . . . had the effect of casting this unfortunate child of my imagination into the limbo of the hopelessly forgotten." And hence the delayed premiere in a far-off and unsympathetic place.

Adolf Brodsky, who turned thirty in 1881, was of Russian birth, but trained chiefly in Vienna. He became an important quartet leader, served as concertmaster of the New York Symphony and of the Hallé Orchestra in Manchester, England, and eventually settled in the latter city as director of the Royal College of Music. He had already tried to place Tchaikovsky's concerto with the orchestras of Paderloup and Colonne in Paris before he managed to persuade Richter and the Vienna Philharmonic. The performance must have been awful. Brodsky himself was prepared, but Richter had not allowed enough rehearsal time, and most of the little there was went into correcting mistakes in the parts. The orchestra, out of sheer timidity, accompanied everything pianissimo. Brodsky was warmly applauded, but the music itself was hissed. What is best remembered about the premiere is Eduard Hanslick's review in the Vienna *Neue freie Presse*:

The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste . . . The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity



Adolf Brodsky, who gave the first performance of Tchaikovsky's Violin Concerto

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gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue . . . The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

But, as Leopold Auer said, it is impossible to please everybody. Tchaikovsky pleases us right away with a gracious melody, minimally accompanied, for the violins of the orchestra. Indeed, we had better enjoy it now, because he will not bring it back. (He does the same tease with the big "Tonight We Love" tune at the beginning of the Piano Concerto.) But as early as the ninth measure, a few instruments abruptly change the subject and build up suspense with a quiet dominant pedal. The violins at once get into the spirit of this new development, and they have no difficulty running over those few woodwinds who are still nostalgic about the opening melody. And thus the soloist's entrance is effectively prepared. What he plays at first is the orchestral violins' response to the dominant pedal, but set squarely into a harmonic firmament and turned into a "real" theme. Later, Tchaikovsky introduces another theme for the solo violin, quiet but "*con molto espressione*." The transitional passages provide the occasion for the fireworks for which the concerto is justly famous. The cadenza is Tchaikovsky's own, and it adds interesting new thoughts on the themes as well as providing further technical alarms and excursions.

At the first run-through in April 1878 by Kotek and with the composer at the piano, everybody, Tchaikovsky included, sensed that the slow movement was not right. Tchaikovsky quickly provided a replacement in the form of the present Canzonetta and found a new home for the original Andante as the "*Méditation*" that begins the three-movement suite for violin and piano, *Souvenir d'un lieu cher*. The Canzonetta is lovely indeed, both in its melodic inspiration and in its delicately placed, beautifully detailed accompaniments.

Perhaps with his eye on the parallel place in Beethoven's concerto, Tchaikovsky invents a dramatic crossing into the finale, though unlike Beethoven he writes his own transitional cadenza. So far we have met the violin as a singer and as an instrument that allows brilliant and rapid voyages across a great range. Now Tchaikovsky presents it to us with the memory of its folk heritage intact. We can read Hanslick again and recognize what he is talking about when he is so offended by "brutal and wretched jollity . . . vulgar faces . . . curses . . . [the smell of] booze . . ." Tchaikovsky's finale sounds to us like a distinctly urban, cultured genre picture of country life, but one can imagine that in the context of Vienna one hundred and three years ago it might have struck some delicate noses as pretty uncivilized. And though Tchaikovsky couldn't please Hanslick, he probably has no trouble at all winning us over.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808, in Vienna. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at New York's Broadway Tabernacle on February 11, 1841. That same year, on April 3, Henry Schmidt conducted the Academy of Music in the first, second, and fourth movements at the Odeon in Boston. The first Boston Symphony performance of Beethoven's Fifth was led by Georg Henschel on December 17, 1881, the ninth concert of the orchestra's first season; BSO performances have also been conducted by Wilhelm Gericke,

Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Max Rudolf, Rafael Kubelik, Hans Vonk, Eugene Ormandy, Klaus Tennstedt, Edo de Waart, Joseph Silverstein, and Seiji Ozawa, who led the most recent Tanglewood performance in 1985, the most recent subscription performance that October, and tour performances in Japan in February 1986. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria, "*Ah! perfido*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral*, and the one labeled "No. 6" was, of course, the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences with a

program including, besides some Mozart and Haydn, his own Septet and First Symphony in April 1800, and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and coming to grips with this problem which would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (ultimately *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Rasumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely

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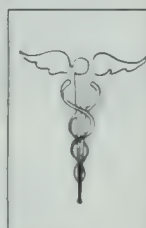
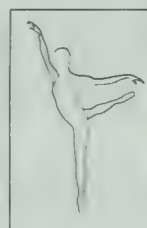
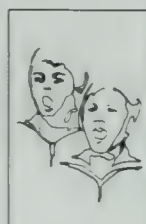
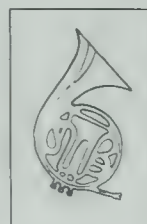
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typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December.

In a Boston Symphony program note some years back, John N. Burk wrote that “something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.”

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffman recognized the Fifth as “one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute” and, following a detailed analysis, noted its effect upon the listener: “For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him.”

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, “the concept of a heroic music responding to the stormy currents of contemporary history.” The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

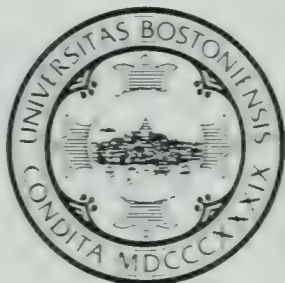
So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third-movement Trio, the transition between scherzo and finale, the introduction of trombones into a symphony for the first time—is now almost taken for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. For a while, Beethoven’s Fifth seemed to have fallen from grace. Once rarely absent from a year’s concert programming, and frequently used to open or close a season, it was for a while widely considered to be overplayed, overpopularized. Audiences appeared to be tired of it, and it was relegated to “popular” programs or Beethoven festivals. Now, it would seem, the Fifth Symphony has been restored to its rightful place in the repertory. For, at least every so often, this symphony demands, even needs, to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

More . . .

Hans Pfitzner is far better known in Germany than he is elsewhere; in his homeland a Pfitzner society has been publishing an informative scholarly yearbook for decades, and there are a number of substantial books dealing with his life and works, including full-length studies, both entitled *Hans Pfitzner*, by Erwin Kroll and by Walter Abendroth, published more than a half-century ago. The best short introduction in English is the article by Helmut Wirth in *The New Grove Dictionary of Music and Musicians*. The only extensive study in English is a doctoral dissertation by D.G. Henderson, *Hans Pfitzner: The Composer and his Instrumental Music*, completed in 1963 at the University of Michigan. The overture to *Das Käthchen von Heilbronn* is available in an old monaural recording with the composer himself conducting the Vienna Philharmonic (Varèse-Sarabande, coupled with the Symphony No. 1 in C-sharp minor, performed by Hans Schmidt-Isserstedt with the German Opera House Orchestra).

David Brown is completing a four-volume study of Tchaikovsky; the work is both detailed and enthusiastic, comprehensive about the composer's life, and most informative about his music. When finished it will finally be the standard work (Norton). Brown has also written the fine Tchaikovsky article in *The New Grove*. John Warrack's *Tchaikovsky* (Scribners) is an excellent book, beautifully illustrated, and Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos*, to the BBC Music Guides (U. of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Tchaikovsky's interesting letters have long since been published in Russian, but few have been available in



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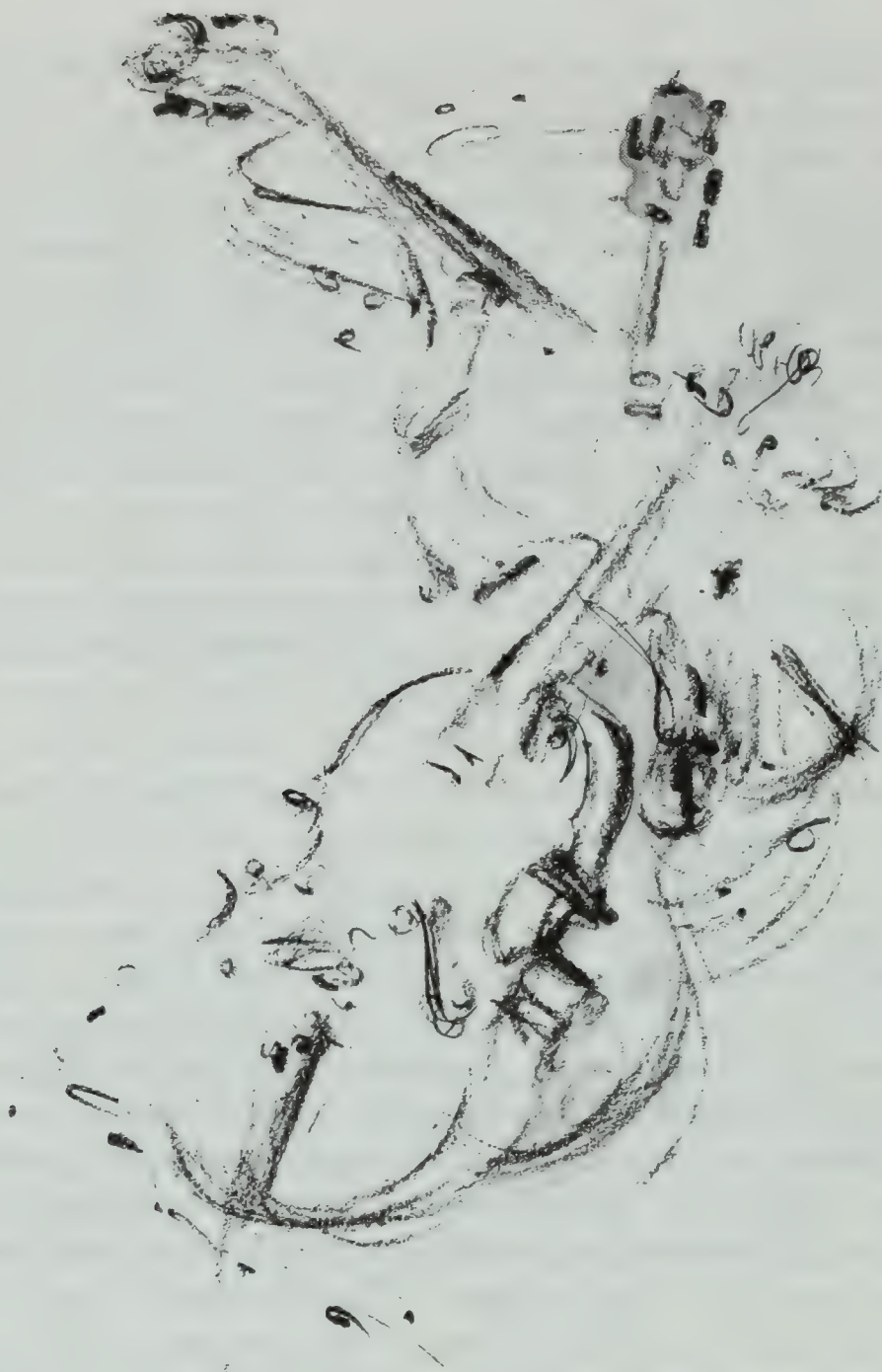
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English. A welcome volume, *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day), contains nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death; it provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. Annotated by Percy M. Young, the letters are translated by the composer's grandniece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck. Seiji Ozawa has recorded the Tchaikovsky Violin Concerto with the Boston Symphony Orchestra and soloist Viktoria Mullova (Philips, coupled with the Sibelius concerto). An older BSO recording, with Erich Leinsdorf and soloist Itzhak Perlman in one of his earliest recordings, has just been reissued on compact disc (RCA, coupled with Dvořák's Romance for violin and orchestra). Other recommended versions include those of Kyung Wha Chung with Charles Dutoit and the Montreal Symphony (London, with the Mendelssohn concerto), Nathan Milstein with Claudio Abbado and the Vienna Philharmonic (DG, also with the Mendelssohn), and the classic recording of Jascha Heifetz with Fritz Reiner and the Chicago Symphony (RCA, with the Mendelssohn concerto and Tchaikovsky's *Sérénade mélancolique*).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in *The New Grove* is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essays appear in *Essays in Musical Analysis* (Oxford, available in paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Several complete cycles of the nine symphonies exist on compact disc, including distinguished sets from Kurt Masur with the Leipzig Gewandhaus Orchestra (Philips) and Herbert von Karajan with the Berlin Philharmonic (DG), both issued as six CDs. Important cycles not yet completely available on compact disc (though some are partially so) but still available in other formats include Toscanini's with the NBC Symphony (RCA), George Szell's performances with the Cleveland Orchestra (CBS), and Leonard Bernstein's with the Vienna Philharmonic (DG). Seiji Ozawa has recorded the Fifth Symphony with the Boston Symphony Orchestra (Telarc, coupled with the *Egmont* Overture). Fritz Reiner's reading with the Chicago Symphony is available with the *Coriolan* and *Fidelio* overtures and Schubert's *Unfinished* Symphony (RCA). The Fifth is often coupled with Beethoven's Eighth, as in recordings by Otto Klemperer with the Philharmonia Orchestra (Angel) and Bernard Haitink with the London Philharmonic (Philips).

—S.L.



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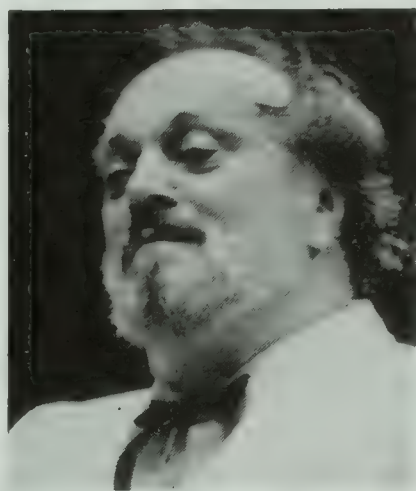
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Kurt Masur



Kurt Masur, music director since 1970 of the Gewandhaus Orchestra of Leipzig, was born in Silesia in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting courses. His first job after graduation was as orchestra coach at the Halle County Theater, followed by a position as Kapellmeister of the Erfurt and Leipzig opera theaters. In 1955 Mr. Masur became a conductor of the Dresden Philharmonic, and in 1958 he returned to opera as general director of music at the Mecklenburg State Theater

of Schwerin. From 1960 to 1964 he was senior director of music at Berlin's Komische Oper, collaborating with Walter Felsenstein, one of German opera's most influential directors. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with his numerous appearances as a guest conductor in Europe. In 1967 he was appointed chief conductor of the Dresden Philharmonic, a post he resigned in 1972. For the Beethoven bicentennial commemorations in 1970 in the German Democratic Republic, Mr. Masur was engaged by GDR Television for a television production of all nine Beethoven symphonies with the Staatskapelle Berlin and for the musical production of *Fidelio*. In 1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured America with the Gewandhaus Orchestra of Leipzig. Mr. Masur and the Gewandhaus Orchestra have since appeared regularly in North America and have been featured in New York with a Beethoven cycle at Carnegie Hall in 1985 and a Brahms cycle at Avery Fisher Hall in 1986. They returned during the spring of 1987 as a guest orchestra at the Ann Arbor May Festival and for appearances at Carnegie Hall, Ambassador College in Pasadena, and Davies Hall in San Francisco before continuing on to the Far East.

Since his American debut, Mr. Masur has appeared with the Toronto Symphony, Dallas Symphony, Boston Symphony, San Francisco Symphony, New York Philharmonic, Cleveland Orchestra, Chicago Symphony, and the Philadelphia Orchestra. His first Boston Symphony appearances were in February 1980, and he has since returned regularly to Symphony Hall and Tanglewood. In Europe, his engagements as guest conductor include such prestigious ensembles as the Berlin, Vienna, Czech, Leningrad, Stockholm, Munich, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Besides performances this season with the Boston Symphony and the Chicago Symphony, Mr. Masur also appears with the London Philharmonic, the Munich Philharmonic, the Royal Philharmonic, the Orchestre National de Paris, and the Israel Philharmonic, with which he will appear at Tanglewood this summer. Mr. Masur has recorded nearly one hundred albums; those with the Gewandhaus Orchestra available here on the Philips label include the complete violin and orchestral works of Bruch and the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, Strauss's Four Last Songs with Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem. In addition, the five Mendelssohn symphonies are available on Vanguard.



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Shlomo Mintz

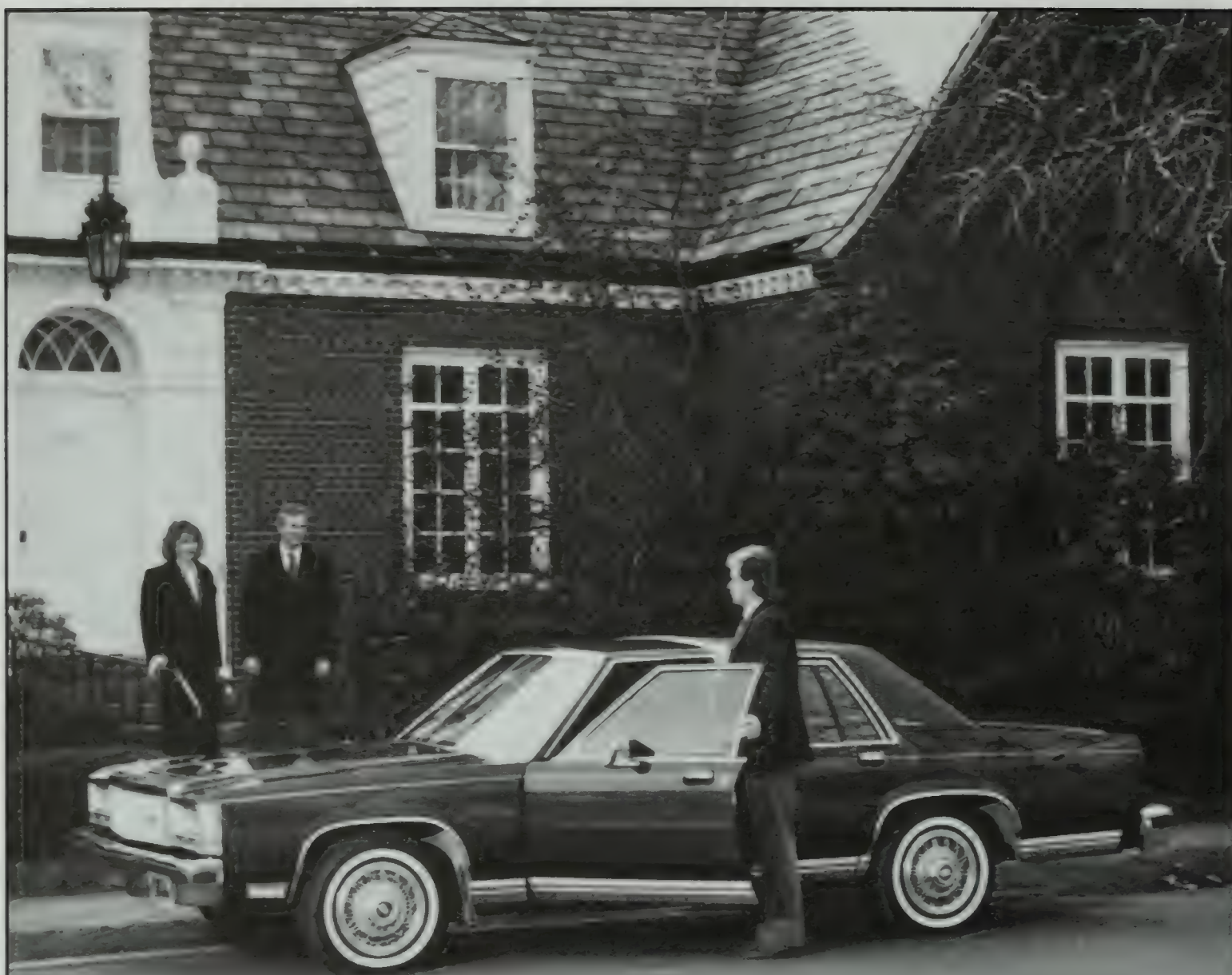


Violinist Shlomo Mintz has won the esteem of his colleagues, the acclaim of critics and audiences, and several prestigious prizes, including three Grand Prix du Disque for his recordings and the Premio Accademia Musicale Chigiana Siena in recognition of his outstanding level of artistic achievement. Born in Moscow in 1957, Mr. Mintz emigrated two years later with his family to Israel, where he studied with the renowned Hungarian violinist and teacher Ilona Feher. He made his concerto debut at age eleven with the Israel Philharmonic under Zubin Mehta. Soon afterwards he performed Paganini's First Violin Con-

certo with that orchestra with just one week's notice after Itzhak Perlman became ill. These performances marked not only the beginning of Mr. Mintz's career but the establishment of a now longtime performing relationship with Zubin Mehta. In 1973, while at the Juilliard School in New York, Mr. Mintz made his Carnegie Hall debut with William Steinberg and the Pittsburgh Symphony. An extensive European tour in 1977 included concerto performances with Carlo Maria Giulini, Antal Dorati, and Daniel Barenboim, and he has since performed with virtually all the major orchestras and conductors and has been heard in recital and chamber music concerts in music centers and at leading festivals throughout the world.

With more than one hundred concerts each year, Mr. Mintz's schedule includes concerto appearances, recitals, and chamber music, as well as master classes and recordings. In addition to his Boston Symphony appearances, the current season brings performances with the Cleveland Orchestra under Christoph von Dohnányi, the Philadelphia Orchestra under Charles Dutoit, and a nine-city recital tour of the United States with Yefim Bronfman, including their first joint New York appearance, at Avery Fisher Hall. Mr. Mintz's European engagements this season include concerts with Claudio Abbado and the Berlin Philharmonic, Riccardo Chailly and the Concertgebouw Orchestra, the Israel Philharmonic in London and Israel, the London Symphony Orchestra, and the Rotterdam Philharmonic. In the spring he undertakes a twenty-five-city recital tour of Germany, Australia, and Italy, with Mr. Bronfman. He will also tour the Far East with the Israel Chamber Orchestra and perform in chamber music concerts in Australia.

An exclusive Deutsche Grammophon recording artist, Mr. Mintz's extensive discography includes works by Bach, Bruch, Debussy, Mendelssohn, Prokofiev, Paganini, Kreisler, Mozart, and Vivaldi. Among his most recent releases are the violin sonatas of Fauré with pianist Yefim Bronfman, a collaboration which won a Grand Prix du Disque; the Sibelius and Dvořák violin concertos with James Levine and the Berlin Philharmonic; and Mendelssohn sonatas with pianist Paul Ostrovsky. Later this season Deutsche Grammophon will release Mr. Mintz's recording of the Beethoven Violin Concerto with the Philharmonia Orchestra under Giuseppe Sinopoli. He has also recorded the Brahms Violin Concerto, with the Berlin Philharmonic and Claudio Abbado. Mr. Mintz has performed three times with the Boston Symphony Orchestra at Tanglewood, in 1978, 1982, and 1985; the present performances are his first with the orchestra at Symphony Hall.



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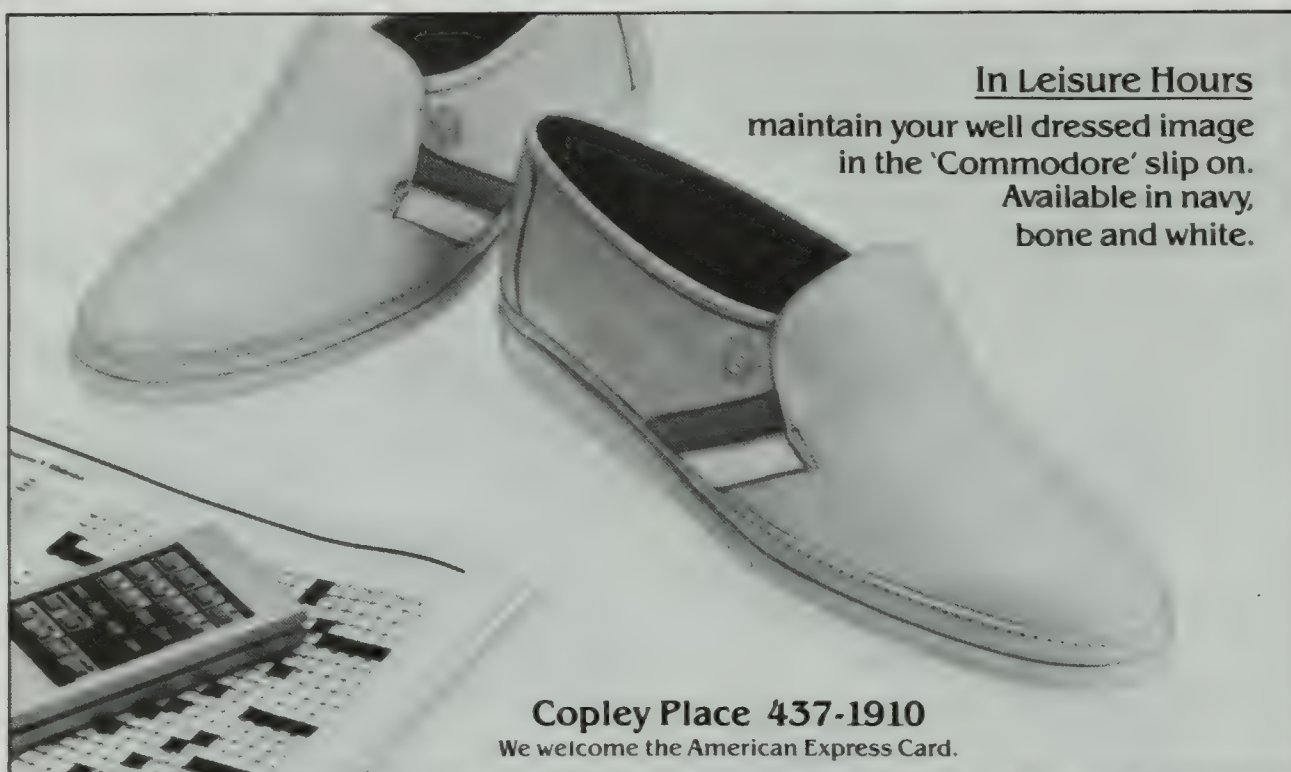
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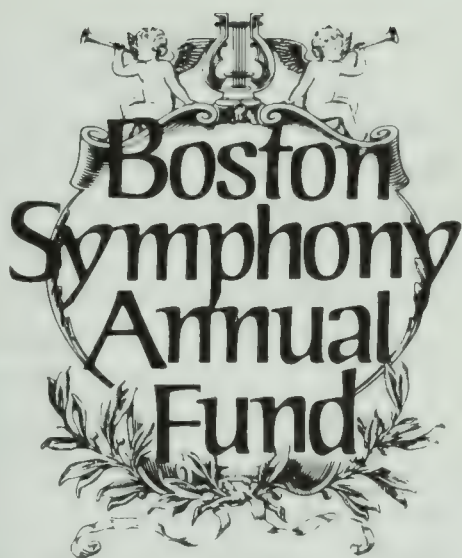


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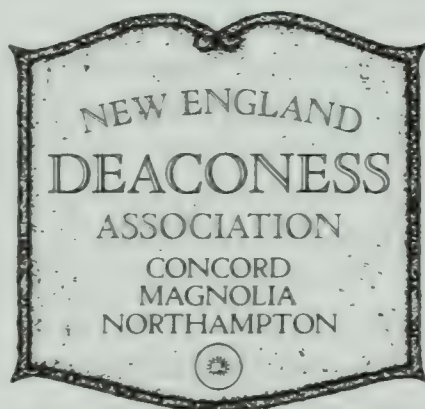
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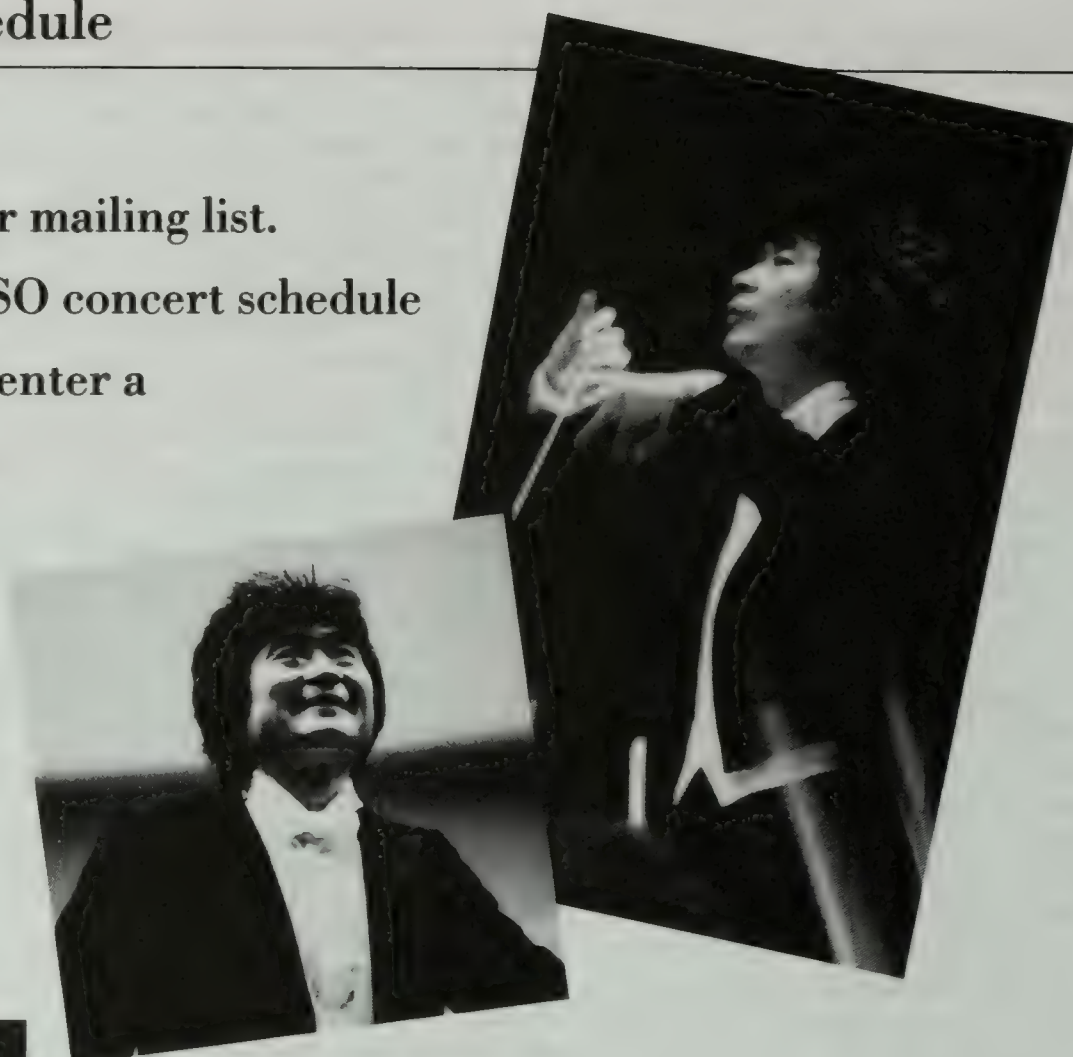
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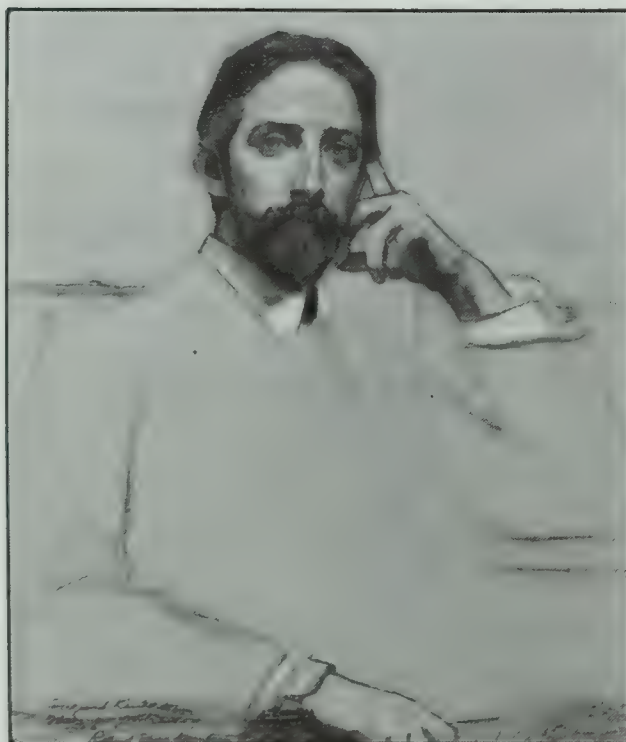
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Wednesday, March 2, at 7:30

Open Rehearsal

Marc Mandel will discuss the program

at 6:45 in the Cohen Annex.

Thursday 'C'—March 3, 8-10

Friday 'B'—March 4, 2-4

Saturday 'A'—March 5, 8-10

SEIJI OZAWA conducting

YO-YO MA, cello

HAYDN Symphony No. 93

SHOSTAKOVICH Cello Concerto No. 1

BEETHOVEN Symphony No. 2

Thursday 'B'—March 10, 8-9:55

Friday 'A'—March 11, 2-3:55

Saturday 'B'—March 12, 8-9:55

SEIJI OZAWA conducting

HAROLD WRIGHT, clarinet

SHERMAN WALT, bassoon

STRAUSS *Duet concertino for
clarinet and bassoon*

BRUCKNER *Symphony No. 7*

Thursday 'C'—March 17, 8-9:50

Friday 'B'—March 18, 2-3:50

Saturday 'A'—March 19, 8-9:50

Tuesday 'B'—March 22, 8-9:50

GENNADY ROZHDESTVENSKY

conducting

VIKTORIA POSTNIKOVA, piano

RIMSKY-KORSAKOV *Russian Easter
Overture*

PROKOFIEV *Piano Concerto No. 2*

STRAVINSKY *The Rite of Spring*

Thursday 'B'—March 24, 8-10:05

Friday 'A'—March 25, 2-4:05

Saturday 'B'—March 26, 8-10:05

GENNADY ROZHDESTVENSKY

conducting

HAYDN *Symphony No. 45,
Farewell*

SCHNITTKE *Symphony No. 1
(United States
premiere)*

Wednesday, March 30, at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program

at 6:45 in the Cohen Annex.

Thursday 'A'—March 31, 8-9:50

Friday 'B'—April 1, 2-3:50

Saturday 'A'—April 2, 8-9:50

Tuesday 'C'—April 5, 8-9:50

CHARLES DUTOIT conducting

GIDON KREMER, violin

MUSSORGSKY *Prelude to
Khovanshchina*

GUBAIDULINA *Offertorium, for violin
and orchestra
(Boston premiere)*

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THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif

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before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15,

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BSO

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Dorothy Q. and David B. Arnold, Jr., Chair

For many years David B. Arnold, Jr., has been a dedicated volunteer of the Boston Symphony Orchestra. He was elected a Trustee in 1983, having served previously as an Overseer, and is now chairman of the Personnel Relations Committee. He has also served actively on several other BSO committees. Mr. Arnold, who was senior vice-president and a director of the Shipley Company, Inc., of Newton, Massachusetts, has lent his support to many Boston-area cultural and hospital-related organizations, as has his wife. Dorothy Arnold's interest in the BSO is only natural; her grandfather, Bentley W. Warren, was President of the BSO from 1931 to 1934. Mrs. Arnold is an artist with a studio in Waltham. In 1986 the Arnolds generously chose to fund fully in perpetuity the position in the first violin section currently held by Fredy Ostrovsky. "We wanted the BSO to have the benefit of a chair at this time, rather than later or by a bequest." Their leadership and dedication to the Boston Symphony Orchestra continue to serve as an inspiration to many.

BSO to Participate in American/Soviet Cultural Exchange

"Making Music Together," a three-week arts festival featuring American and Soviet performers, will open Friday, March 11, at 8 p.m. at the Opera House with a performance by the Festival Orchestra led by Seiji Ozawa and Soviet conductor Dzhansug Kakhidze with violin soloist Maksim Vengerov. Composed of both Soviet and American musicians, the Festival Orchestra will present a program featuring a violin concerto by Andrei Petrov and music of Shostakovich, Rodion Shchedrin, and Giya Kancheli. More than 285 dancers, musi-

cians, composers, and poets from the Soviet Union will participate in the festival, which also includes opera and ballet performances, as well as educational programs and workshops for area high schools and colleges. During the festival the Boston Symphony Orchestra's concerts will include an all-Russian program with conductor Gennady Rozhdestvensky and pianist Viktoria Postnikova (March 17, 18, 19, and 22), the United States premiere of Schnittke's Symphony No. 1 under Rozhdestvensky (March 24, 25, and 26), and, as part of another all-Russian program, the Boston premiere of Gubaidulina's "Offertorium" for violin and orchestra, led by Charles Dutoit with soloist Gidon Kremer (March 31, April 1, 2, and 5). For further information about "Making Music Together," please call (617) 426-5300.

In Appreciation

The BSO expresses its gratitude to the following communities that, through providing bus transportation to Symphony Hall on Friday afternoons, have made a substantial contribution to the Annual Fund. During the 1986-87 season, these communities generously donated \$7,300 to the orchestra. In Massachusetts: Andover, Concord, Dedham, Dover, Marblehead, Newton, Wellesley, Weston, Cape Cod, North Shore, and South Shore; in New Hampshire: Concord, North Hampton, and Peterborough; and Providence, Rhode Island. The area buses are a project of the Boston Symphony Association of Volunteers.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through March 14 are works from Framingham's Danforth Museum. Other organizations to be represented during the coming months are the Massachusetts College of Art (March 14-April 11), Northeastern University (April 11-May 9), Howard Yezerski Gallery of Andover (May 9-June 6), and the Boston Society of Architects (June 6-July 4).

SALUTE TO SYMPHONY 1988

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to historical performances of the Boston Symphony Orchestra and celebrity interviews on WCRB-102.5-FM Friday, March 4, through Sunday, March 6.

WATCH

5 WCVB TV Boston

Seiji Ozawa and John Williams conducting the Boston Symphony Orchestra on WCVB-TV Channel 5 with Natalie Jacobson, Chet Curtis, and Frank Avruch as your hosts for the evening, Sunday, March 6, from 7 to 9 PM.

The Boston Symphony Orchestra makes a tremendous contribution to the quality of life in this country. In addition to performing for thousands of concertgoers in Symphony Hall and at Tanglewood, the BSO reaches an audience of millions through its free Pops concerts on the Esplanade, radio broadcasts, and recordings.

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BSO Members in Concert

Max Hobart conducts the North Shore Philharmonic on Sunday, March 6, at 7:30 p.m. at the Salem High School Auditorium, in a program including Haydn's *Surprise* Symphony, the Bruch Violin Concerto No. 1 with soloist Alan Hawryluk, and Elgar's *Enigma* Variations.

Ronald Knudsen conducts the Newton Symphony Orchestra on Sunday, March 6, at 8 p.m. at Aquinas Junior College in Newton Corner. Soprano Deborah Sasson is featured in Berlioz's *Les Nuits d'été* on a program also including Dvořák's Symphony No. 7. Tickets are \$12; for further information, call 965-2555.

BSO cellist Jonathan Miller is featured in Victor Herbert's Cello Concerto No. 2 with the Metropolitan Symphony of Boston, Wednesday, March 9, at 8 p.m. at Symphony Hall, on a program entitled "Music in the Eire" and also including Sullivan's *Overture di Ballo*, Leroy Anderson's *Irish* Suite, and a special appearance by actress Maureen O'Hara. Tickets are \$30, \$25, and \$20; for further information, call 266-6550.

Music Director Max Hobart conducts the Civic Symphony Orchestra on Sunday, March 13, at 3 pm at Jordan Hall. Virginia Eskin is soloist for Amy Beach's Piano Concerto on a program also including Barber's Adagio for Strings and the Dvořák Symphony No. 8. Tickets are \$10 and \$7; for further information, call 437-0231.

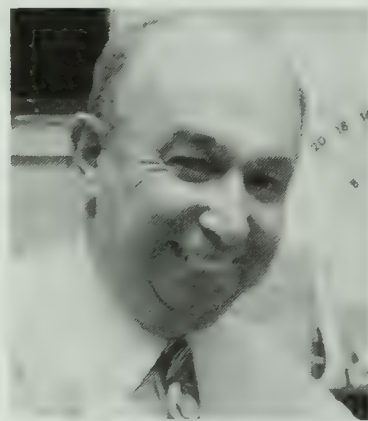
BSO violist Roberto Diaz and pianist Judith Gordon perform music of Falla, Brahms, Bach, Vitali, and Cordero on Sunday, March 13, at 3 p.m. at the United First Parish Church, 1306 Hancock Street in Quincy. Admission is \$5 (\$4 students and seniors); for further information, call 773-1290.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Charles Rawson

February 6, 1927–February 18, 1988



Charles Rawson, who retired recently from his position as manager of the Symphony Hall Box Office, died last month. A native of Medford and a graduate of the Milton Schools, Mr. Rawson attended Bryant and Stratton College in Boston. His retirement followed more than twenty-five years of dedicated service to the Boston Symphony Orchestra. A World War II Navy veteran, he worked at box offices at the Shubert Theatre, the Boston Garden, and Suffolk Downs before joining the BSO staff in 1961 as one of three box office staff members. He became

Symphony Hall Box Office Manager in 1973.

Charlie's many fans included not just the entire BSO family, but countless ticket-buyers at Symphony Hall and Tanglewood as well. Always good-natured and cheerful, he possessed an unfailing sense of humor and seemingly limitless patience. Charlie's presence was a special one, and he will be greatly missed.



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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‡Burton Fine

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Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
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***Jerome Patterson**
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Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
***Robert Olson**
***James Orleans**

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marion Gray Lewis chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

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Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Haddock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Roger Louis Voisin chair
Peter Chapman
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Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
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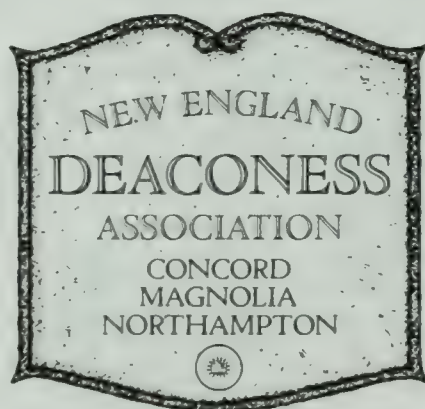
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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FILENES

certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

References furnished on request



Aspen Music Festival
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Brevard Music Center
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David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
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Menuetto: Allegro

Finale. Presto ma non troppo

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Larghetto

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Allegro molto

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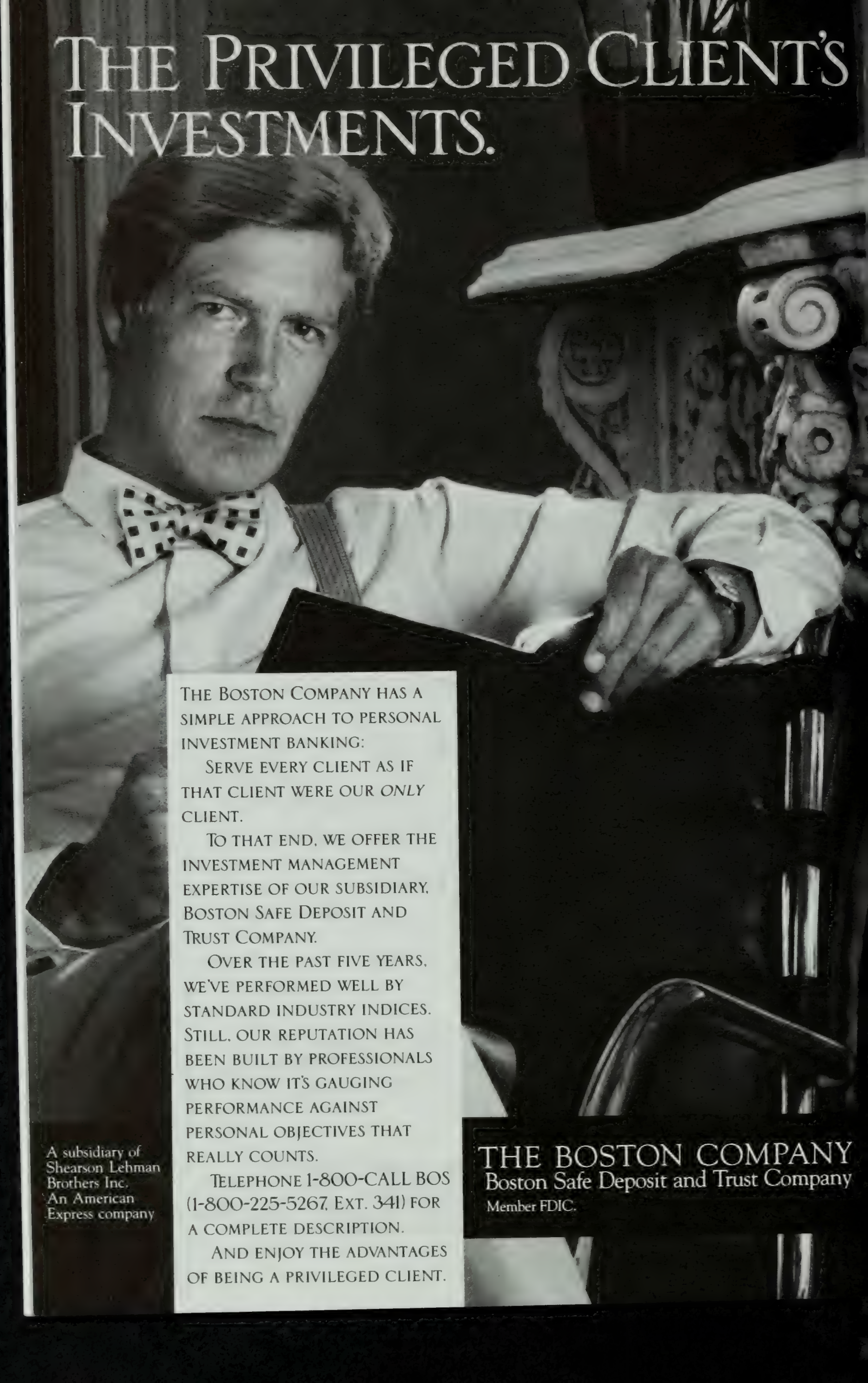
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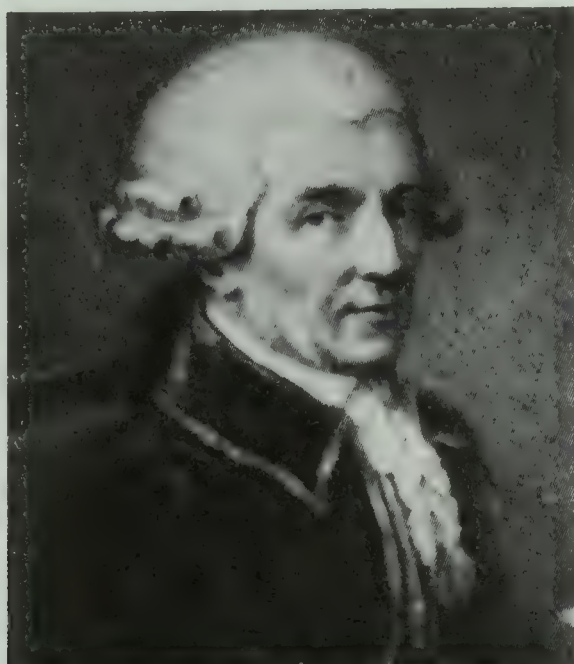
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Joseph Haydn

Symphony No. 93 in D



Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He wrote this symphony in England in the summer of 1791 and led the first performance, in London, on February 17, 1792. Carl Bergmann and the Philharmonic Society gave the first American performance at Niblo's Saloon in New York on February 12, 1859. Wilhelm Gericke led the first Boston Symphony Orchestra performances of this symphony on November 16 and 17, 1900, the orchestra's only performances until Guido Cantelli programmed the work in January and February 1953. Erich Leinsdorf gave the most recent subscription performances in November 1966. There have since been two performances at Tanglewood: under

David Zinman in 1968, and under Trevor Pinnock in 1986. The score calls for two each of flutes, oboes, bassoons, horns, and trumpets, plus timpani and strings.

The story of Haydn's dramatic meeting with the impresario Johann Peter Salomon (who walked into the composer's home one morning in December 1790 and announced, "I am Salomon from London and have come to fetch you!") is too well known to require elaboration. What is perhaps overlooked in the story of Haydn's whirlwind trip to England and his successes there (which not only left him well off financially for the rest of his life, but also made the Viennese realize that they had a great composer in their midst) is the rather surprising fact that Haydn suddenly had to compose *for* an audience for the first time in his life. Of course, he had always written music for an audience—that is, he intended it to be played and heard. But until this late period in his life (he was nearing sixty), the only member of the audience who really counted was the prince who paid his salary. As long as he liked whatever Haydn wrote, it didn't matter much what the rest of the world thought.

London, however, had the most varied and active musical life of the time, with extended concert series to which enthusiastic listeners could subscribe. But if they didn't like what they heard, they could stay away in droves. It was the first time in his life that Haydn had to face the test of the box office. The initial concerts were certain to be well attended, since curiosity was high. Yet there was concern that anyone who wrote so much must sooner or later write himself out. But the first concert showed that the English audiences had no cause for alarm; over and over the reviewers noted that Haydn's symphonies were both "pleasing" and "scientific," terms that identified Haydn's unique accomplishment: writing music that was at once immediately accessible (for the naive listener) yet structurally significant and original in its application of a fully refined technique (for the musical connoisseur).

The symphonies that Haydn composed for London have been published with numbers running from 93 to 104. This would suggest that No. 93 was the first to be performed, but the numbering system bears little relationship to the actual chronology of the works. During Haydn's first winter in London, he introduced the symphonies we know as Nos. 96 and 95 (in that order). Both were received with great enthusiasm. Haydn was determined not to rest on his laurels. He paid careful attention to the taste of the English public, observing what particularly excited them.

The season was so successful that Haydn decided to stay another year. During the

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summer of 1791 he worked on two symphonies—the ones we know as Nos. 93 and 94—while paying a long visit to friends in Hertfordshire. And he surely bore in mind the lessons learned during concerts the preceding winter. The result was even greater success than he had enjoyed the year before. When Symphony No. 93 was performed at Hanover Square on February 17, 1792, the *Times* commented:

Such a combination of excellence was contained in every movement, as inspired all the performers as well as the audience with enthusiastic ardour. Novelty of idea, agreeable caprice, and whim combined with *Haydn's* sublime and wonted grandeur, gave additional consequence to the *soul* and feelings of every individual present. The Critic's eye brightened with additional lustre—then was the moment that the great Painter might have caught—that, which cannot be thrown on the human frame, but on such rare and great occasions.

The symphony appealed to “the English taste” from the first moment, with a brief but bold slow introduction that implies some hair-raising harmonic adventures before settling onto the jumping-off point for the Allegro. The principal theme is, as H.C. Robbins Landon has remarked, “born popular,” a melody of such directness and familiarity that we seem to have known it always. (In some Protestant churches it has even been converted into a hymn tune.) After the first theme has been presented in the strings, Haydn engineers a modulation to the dominant key and the strings introduce a new, though related theme. The development is devoted almost entirely to a single rhythmic-melodic figure that does not appear in either the first or second themes but seems to fuse elements of both into a new idea.

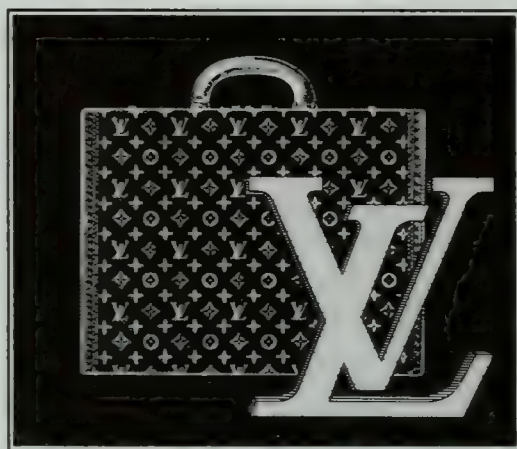
The slow movement is an original and effective theme and variations that emphasizes a number of soloists within the orchestra. The theme is presented strikingly by a solo string quartet, then repeated by the full string ensemble with the addition of a bassoon. A dramatic contrast comes with a section in the minor key filled with weighty dotted rhythms; this is surely Haydn's homage to Handel, whose music he was discovering in London (it was still enormously popular in London even thirty years after Handel's death). Alternations between the main theme and orchestral outbursts of various kinds set us up to expect something poignant and serious as delicate solo statements die away in an ethereal silence. Suddenly, though, the bassoons sound a humorous low C, fortissimo—almost the musical equivalent of a Bronx cheer. (This touch of cheerful vulgarity in the elegant context is a much more unexpected “surprise” than the one that gave the nickname to Symphony No. 94.)

Haydn's Menuetto is a much faster movement than he generally wrote in Austria, and it is full of surprises too. Among these is the strikingly scored passage with a flute playing eighth-notes on a high D while the timpanist, in a rare solo, plays sixteenth-notes on a low D. Oboes and violins speak alternately in the empty octaves in between. This astonishing texture already seems to foreshadow sonorities favored by Gustav Mahler a century later. The Trio is marked by repeated fanfares on the woodwinds and brass; each time the strings respond in a different—usually unexpected—key.

The finale begins with a lighthearted theme that carries a poignant shift to the minor even within its initial statement. Haydn's treatment leads us to the brink of harmonic cliffs, only to pull us back at the last moment. The return to the tonic is especially witty, convincing us first that we are still a long way from home (with a lone cello playing a figure of octave leaps on a note that implies a distant harmony), when suddenly the entire orchestra blares out the octave leap on D, the home key. Another brief silence, as if to take stock, and the restatement begins.

—Steven Ledbetter

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Dmitri Shostakovich

Cello Concerto No. 1, Opus 107



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg (now Leningrad) on September 25, 1906, and died in Moscow on August 9, 1975. He composed his Cello Concerto No. 1 in 1959 for Mstislav Rostropovich, who played the premiere performance in Leningrad in October that year. Rostropovich also gave the American premiere, with the Philadelphia Orchestra under Eugene Ormandy, a month later. There have been two previous Boston Symphony Orchestra performances, both at Tanglewood: in August 1966, with Erich Leinsdorf conducting and Stephen Kates as soloist, and in August 1987, with Seiji Ozawa conducting and Yo-Yo Ma as soloist. In addition to the soloist, the score calls for two flutes and piccolo, two oboes, two bassoons and contrabassoon, one horn, timpani, celesta, and strings.

Few composers have been so strongly affected in their careers by political developments as Dmitri Shostakovich. Partly because of his early success with the Symphony No. 1 (composed when he was just nineteen!), Shostakovich was in the public eye for most of his life, a difficult place to be during periods of governmental control of the arts. The fifteen symphonies that make up the single largest part of Shostakovich's output have, with reason, marked him as a symphonic composer, but his work as a whole is extraordinarily wide-ranging, comprehending opera and ballet, a distinguished body of chamber music, songs, and choral pieces, film scores, and several of the finest concertos of our century.

Except for his sassy early piano concerto with strings and trumpet, Shostakovich did not evince much interest in the concerto form until rather late in life, but then he wrote a second piano concerto and two works each for the violin and the cello. All of these works were composed only after the death of Stalin had to some degree loosened the strictures under which composers worked in Russia, though in fact Shostakovich had written his first violin concerto, one of his most original works, in the late 1940s, though he withheld it at that time and only brought it out in a "revised" edition in 1955.

The first of the two cello concertos—both of which were written for Rostropovich—came a few years later. Like the first violin concerto, which had been composed for David Oistrakh, the cello concerto contains an extended cadenza that is virtually a movement in itself, and it makes enormous expressive and technical demands on the soloist.

The soloist begins at once, introducing the fundamental motivic figure G, E, B, B-flat, of which both the melodic outline and the characteristic rhythm dominate the proceedings, lively and chattering, but not really lighthearted. Rather it drives on with unremitting energy, fed by the virtuosic part for the solo horn. At times the intervals of the principal motif are squeezed together to produce a similar motif on C, B, E-flat, D; this is a variant of Shostakovich's musical signature (D, E-flat, C, B, which, in German musical terminology, would be read DSCH, for "*D. Schostakovich*"). This personal musical reference is found frequently in Shostakovich's later works.

The slow movement makes the most of the cello's ability to sing poignantly; it is pensive and lyrical throughout, though the cello's ruminations eventually build to an

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intense climax, marked by the solo horn. Chill shivering sounds accompany the movement's dying away from the climax.

The lengthy cadenza linking the final two movements begins in the mood of rumination, but builds (with references to the opening motif of the first movement) in speed and intensity to bring in the orchestra in an explosion of energy. Toward the end of the last movement the opening idea of the whole concerto returns again, capping the piece in ingenious combination with the theme of the finale.

—S.L.

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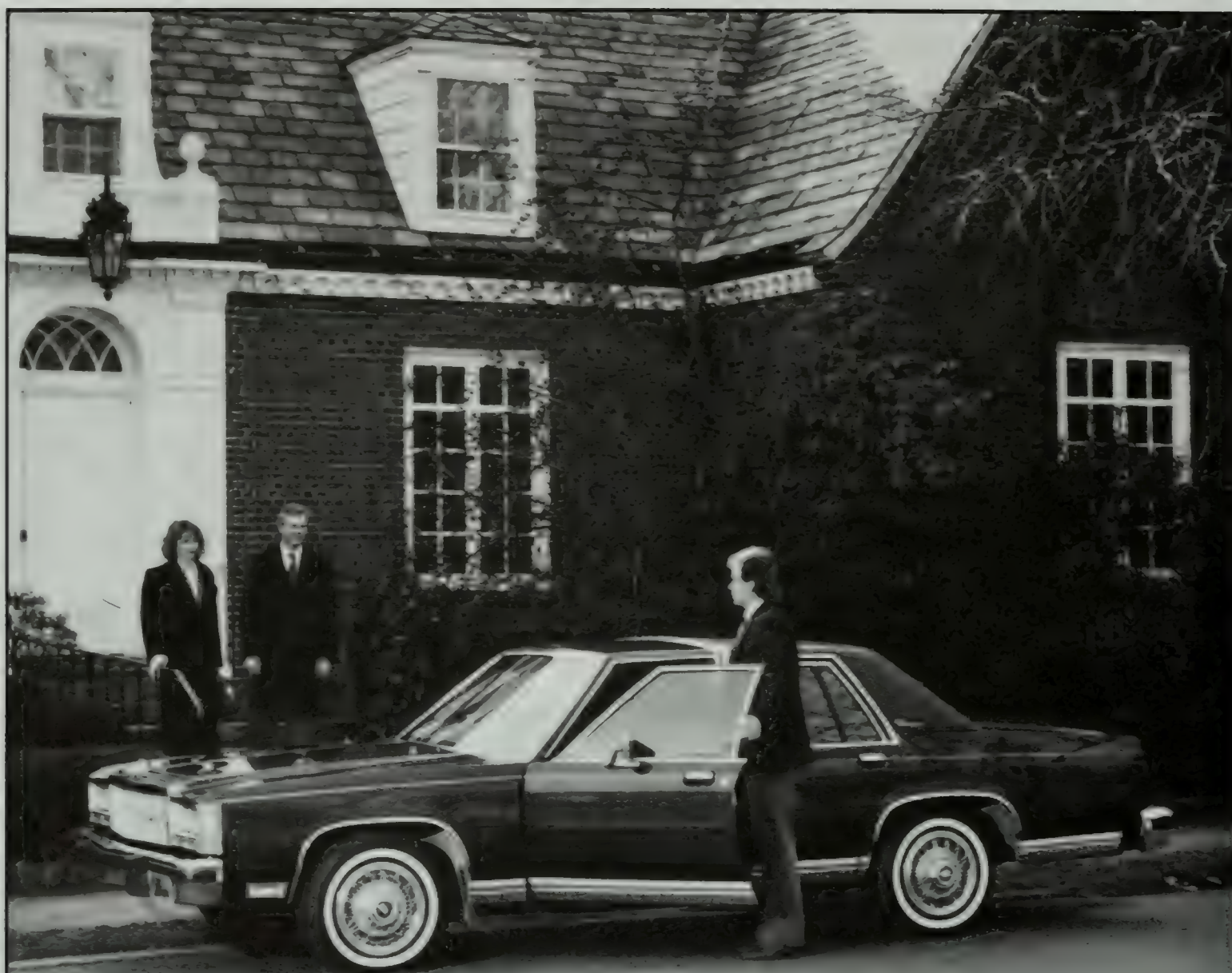
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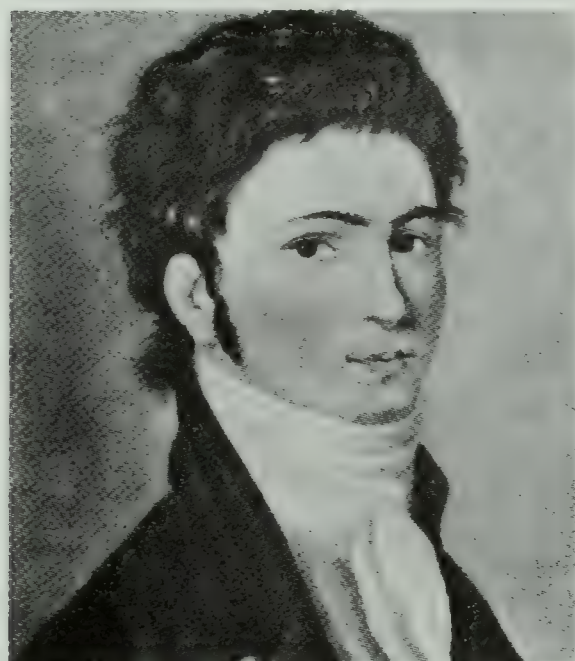
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Ludwig van Beethoven

Symphony No. 2 in D, Opus 36



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The Second Symphony was composed during the summer and fall of 1802; its first performance took place on an all-Beethoven concert given at the Theater-an-der-Wien in Vienna on April 5, 1803 (the program also included the First Symphony, as well as the premieres of the Piano Concerto No. 3 and the oratorio "Christ on the Mount of Olives"). The first American performance (perhaps not complete) was given at Washington Hall in Philadelphia by Charles Hupfeld and the Musical Fund Society on May 8, 1821; the first complete American performance of record was given at the Apollo Room in New York by George Loder and the

Philharmonic Society on April 22, 1843. Georg Henschel introduced the Second Symphony to Boston Symphony audiences during the orchestra's first season, on November 11 and 12, 1881. It has also been given at BSO concerts under the direction of Wilhelm Gericke, Franz Kneisel, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Colin Davis, Eugene Ormandy, Klaus Tennstedt, Seiji Ozawa, who led the most recent subscription performances in November 1980, and Kurt Masur, who led the most recent Tanglewood performance in July 1984. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

During the summer of 1802 Beethoven left Vienna for several months to live in the nearby suburb of Heiligenstadt, located in the low mountains to the northwest of Vienna. Heiligenstadt would be but one in a lengthy list of temporary residences of the peripatetic Beethoven, were it not for one incident that took place there not long before he returned to the city. Having gone to Heiligenstadt in the first place on the advice of his doctor, who suggested that the rural quiet of the village might improve his hearing, which had already begun to concern him deeply, Beethoven fell into a deep, suicidal despair and on October 6, 1802, gave vent to his emotions by writing—in a document now known as the Heiligenstadt Testament—a lengthy farewell that combined elements of self-justification (trying to explain his apparently misanthropic nature) with rhetorical moralisms on the importance of virtue (which, he says, restrained him from taking his own life) and passionate outbursts expressing his unhappiness. After writing this document, Beethoven sealed it up in his papers (where it was discovered after his death, a full quarter of a century later) and went on with the business of living and composing.

In any case, the musical works sketched and completed at Heiligenstadt that summer—including the Opus 30 violin sonatas, the Opus 31 piano sonatas, and the Second Symphony—seem entirely to have avoided contamination from the mental world of the Heiligenstadt Testament. The symphony, while vigorous and energetic in the unmistakable early Beethoven manner, is nonetheless smiling throughout, filled with such musical wit as befits a composer who once studied, however briefly, with Haydn. At the same time, the Second Symphony is a step forward on the path of The Nine, conquering wider territory than the First.

Following the slow introduction (which is already three times the length of that for the First Symphony), Beethoven presents thematic material that is little more



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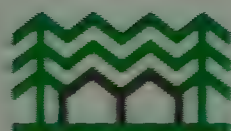
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than an arpeggiation of the tonic chord, animated by a rapid turn figure in the tune itself and an answering "fiery flash of the fiddles" (as Grove puts it). At the very outset of the Allegro everything sounds straightforwardly formalistic, but the dovetailing of phrases soon prevents successful prediction of the next event. When the full orchestra takes up the theme, fortissimo, what started out as a simple D major arpeggio rushes up as far as a strongly accented C-natural, the first emphatic out-of-key note; it has consequences later on. The violins begin inserting a measured trill, which appears in every movement as a particular fingerprint of this symphony. The second theme is also straightforwardly simple, a marchlike arpeggiation of the dominant key presented first on clarinets and bassoons. At the end of the recapitulation all is prepared for a short coda, with a few perfunctory reiterations of the tonic D major triad, when the woodwinds suddenly insist on inserting a C-natural—the intrusive note from early in the movement—into the tonic chord. This generates a much more extended coda, which takes on some of the elements of a new development section, something that was to be even more marked in the Third Symphony to come.

The slow movement is one of the most leisurely Beethoven ever wrote ("indolent" is the word that most analysts have used to describe it). It is a full-scale slow-



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movement sonata form, complete with development and a good deal of internal repetition. But for all its length, the *Larghetto* never loses momentum, and it remains deliciously pastoral throughout, with just momentary twinges of pain.

Beethoven uses the term “scherzo” here for the first time in a symphony; the corresponding movement of the First Symphony had been called a “*menuetto*,” though it had passed far beyond the graceful character of that courtly dance. The third movement of the Second Symphony, though, is a hearty joke (which is what the word “*scherzo*” means), with whirlwind alternations of dialogue, tossing back and forth the basic three-note motive between the instruments, then suddenly bending one pitch to lead off to distant keys, only to return home with equal celerity. In the Trio, the strings roar in mock gruffness on the chord of F-sharp major, only to be reminded (by a fortissimo A from the woodwinds) that F-sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale is a wonderfully confident achievement, fusing Haydn’s wit with Beethoven’s newly won breadth and grandeur. The rondo style of the principal theme—a pick-up tossed off in the upper instruments to be answered with a sullen growl lower down—forecasts wit, especially when Beethoven uses that little pick-up to mislead the ear. But the real breadth appears at the end, when a quiet, lyrical idea that has passed almost unnoticed as the transition between first and second themes now takes on an unexpectedly potent force and generates an enormous coda with a whole new developmental section, in which the measured tremolo of the strings, heard here and there throughout the symphony, returns with a fortissimo shake on the same C-natural that had upset the course of the home tonic back in the first movement. From here on, the reaffirmation of that firm tonic is the main order of business, to bring the chain of events to a close.

The size of the last movement and the extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt*, who wrote after the first performance: “Beethoven’s Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect.” One wonders what he thought of Beethoven’s ensuing works.

Basil Lam has noted acutely, apropos of this symphony, “In view of such music as this, let us not lapse into the still received opinion that Beethoven, after writing two promising symphonies, began to brood on Napoleon and found himself great with the *Eroica*.” Beethoven’s sense of proportion—which allows him to achieve the greatest effects with the simplest and most abstract materials—is already fully in operation with the Second Symphony. And, while the ways of genius are wondrous strange and no one lacking the advantage of hindsight could predict the extraordinary growth that was to come in the Third Symphony, it is not only unfair to patronize Beethoven’s Second as an “early work,” as “complacently formal,” it would be downright foolish.

—S.L.



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Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). The age of the compact disc has not yet met the challenge of Haydn's 100+ symphonies, but the complete cycle led by Antal Dorati with the Philharmonia Hungarica remains available on LP (London Stereo Treasury; Symphony 93 is in a six-record set containing all twelve of the "London" symphonies). The classic series of recordings by Sir Thomas Beecham of the Haydn symphonies 93 through 98 with the Royal Philharmonic Orchestra remains available on a three-LP set (Arabesque). George Szell's recording of symphonies 93 and 94 with the Cleveland Orchestra has recently been reissued on compact disc (CBS). Also on CD is a spirited performance by Sir Colin Davis with the Concertgebouw Orchestra (Philips; coupled with symphonies 94 and 96).

Boris Schwarz's Shostakovich article in *The New Grove* has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninov, and Prokofiev, in *The New Grove Russian Masters 2* (Norton, available in paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one



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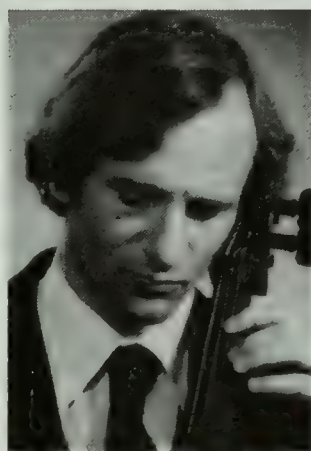
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of the most informative: Norman Kay's *Shostakovich* (Oxford) summarizes his musical style through the Twelfth String Quartet of 1968, though it deals with the works selectively. The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains make it hard to find a solidly documented, reliable biographical study of the composer. A highly controversial light was cast on Shostakovich by the publication in English of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row, available in paperback). The reliability of these memoirs is a matter of serious doubt, yet on publication the book was hailed in the West as an authentic view of the composer's recollections, while the Russians insist that the book is a fake. Volkov claims to have smuggled out of Russia pages dictated to him by the composer and authenticated with his initials. It is true that Shostakovich wrote on the first page of each chapter "*Chital [Read]. D.S.*" But there is no way of telling how many pages he read, and the American musicologist Laurel Fay, a leading Shostakovich specialist, has shown that, despite Volkov's claims to have drawn entirely on extensive interviews with Shostakovich and to have used no previously published material, the beginning of every chapter—precisely the pages Shostakovich initialed—are simply copies of material that was already printed in the Soviet Union; the "revelations" of the book appear much farther back in each chapter, where we have no evidence that Shostakovich ever saw, much less approved them. (Laurel Fay's review of *Testimony* was published in the *Russian Review* for October 1980, pp. 484-93.) Politics clearly lie at the heart of the more recent *Pages From the Life of Shostakovich* by Dmitri and Ludmilla Sollertinsky (Harcourt Brace Jovanovich): it is an "official" Soviet view that completely glosses over most of the difficulties in the composer's life, with rarely a mention of Stalin or the official criticisms of his music, dwelling only on the sunny

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side. The book is filled with glaring inaccuracies; it must be regarded as willfully misleading. A more recent volume, *D. Shostakovich About Himself and his Times*, compiled by Mikhail Iakovlev (Moscow: Progress Publishers, 1980), is a generous collection of the composer's own words in speeches and writings over many years; while far less "sensational" than the purported memoirs, it is also more balanced and accurate in its portrayal of the "official" and public side of a very private man. Yo-Yo Ma has recorded the Cello Concerto No. 1 with the Philadelphia Orchestra under Eugene Ormandy (CBS, coupled with the Kabalevsky Cello Concerto). Heinrich Schiff has recorded both Shostakovich concertos with the Bavarian Radio Symphony under the direction of Maxim Shostakovich (Philips). And Raphael Wallfisch has recorded the Shostakovich, coupled with Samuel Barber's Cello Concerto, with the English Chamber Orchestra under the direction of Geoffrey Simon (Chandos). All three of these offer particularly distinguished performances and are technically superb as well.

The excellent Beethoven article by Alan Tyson and Joseph Kerman in *The New Grove* is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Tayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essays appear in *Essays in Musical Analysis* (Oxford, available in paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Several complete cycles of the nine symphonies exist on compact disc, including distinguished sets from Kurt Masur with the Leipzig Gewandhaus Orchestra (Philips) and Herbert von Karajan with the Berlin Philharmonic (DG), both issued as six CDs. Important cycles not yet completely available on compact disc (though some are partially so) but still available in other formats include Toscanini's cycle with the NBC Symphony (RCA), George Szell's performances with the Cleveland Orchestra (CBS), and Leonard Bernstein's with the Vienna Philharmonic (DG). The Beethoven Second can be heard, even on compact disc, in recordings ranging from the classic readings of Toscanini and the NBC Symphony (RCA, coupled with the Seventh) and Bruno Walter with the Columbia Symphony (CBS, coupled with the First) to several recordings featuring period instruments that aim to recreate the sound Beethoven himself heard. Notable among these are Christopher Hogwood's reading with the Academy of Ancient Music (Oiseau-Lyre, coupled with the First Symphony) and a performance by the Hanover Band (Nimbus, coupled with the Piano Concerto No. 3, with Mary Verney). There are also highly worthwhile recordings on LP only. Michael Tilson Thomas uses a modern orchestra—the English Chamber Orchestra—but brings the sensibility of historical style to his brilliantly shaped and played versions of the first two Beethoven symphonies (CBS).

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Yo-Yo Ma



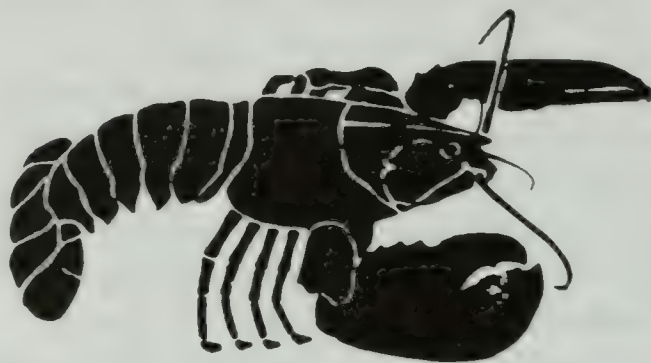
Cellist Yo-Yo Ma gave his first public recital when he was five. By the time he was nineteen, he was being compared with such masters of the instrument as Mstislav Rostropovich and Pablo Casals, and he has now appeared with eminent conductors and orchestras throughout the world. Highly acclaimed for his ensemble playing, Mr. Ma is deeply committed to performing and recording the vast chamber music literature. He has played in a string quartet with Gidon Kremer, Kim Kashkashian, and Daniel Phillips, leading to a recently released album of Schubert quartets. He regularly performs duo recitals with Emanuel Ax, a collaboration that has

resulted in many recordings, including the complete cello sonatas of Brahms and Beethoven. Together they also give trio performances with Young Uck Kim, with whom they plan to record the Dvořák piano trios this season. Mr. Ma has collaborated with Isaac Stern on various projects, including a recent recording of the Brahms Double Concerto with the Chicago Symphony and a Brahms piano quartet with Emanuel Ax and Jaime Laredo. An exclusive CBS Masterworks artist, Yo-Yo Ma has been honored with Grammy awards in each of the last four years. Mr. Ma's commitment to his art goes far beyond performing and recording. At Tanglewood, in addition to appearing with the Boston Symphony Orchestra and in chamber ensembles, he teaches at the Tanglewood Music Center. He recently conducted a week of master classes at the Gregor Piatigorsky Seminar for Cellists. He currently serves on the Massachusetts Council on the Arts and the Humanities, and he was Honorary Artist Chairman of Young Audiences for 1987. Last summer, in addition to his Tanglewood performances and an appearance with the Philadelphia Orchestra at the Saratoga Performing Arts Center, Mr. Ma performed with Emanuel Ax and Young Uck Kim at the Mostly Mozart Festival. On the same program, he was joined by students from the Tanglewood Music Center in the Mendelssohn Octet. Highlight's of Yo-Yo Ma's current season include a tour with Isaac Stern and Emanuel Ax throughout the Far East and the United States, culminating at Carnegie Hall. He again teams with Emanuel Ax for duo-recitals at home and in Europe, and he will tour with and record the Barber and Britten cello concertos with David Zinman and the Baltimore Symphony. Also planned are a tour of the U.S.S.R. and performances of the complete Bach suites in San Francisco, Pasadena, and Boston. Future projects include three new concertos currently being written for him by André Previn, Oliver Knussen, and H.K. Gruber.

Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. A graduate of Harvard University, he resides with his wife Jill, son Nicholas, and daughter Emily in Winchester, Massachusetts. At present he plays two cellos: a 1733 Montagnana from Venice and a 1712 Stradivarius loaned to him by Jacqueline Du Pré. Mr. Ma made his Boston Symphony Orchestra debut in February 1983 and has since performed regularly with the orchestra at Symphony Hall, at Tanglewood, and on tour; with Seiji Ozawa and the orchestra he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto for CBS Masterworks.

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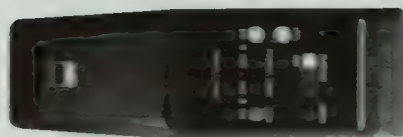
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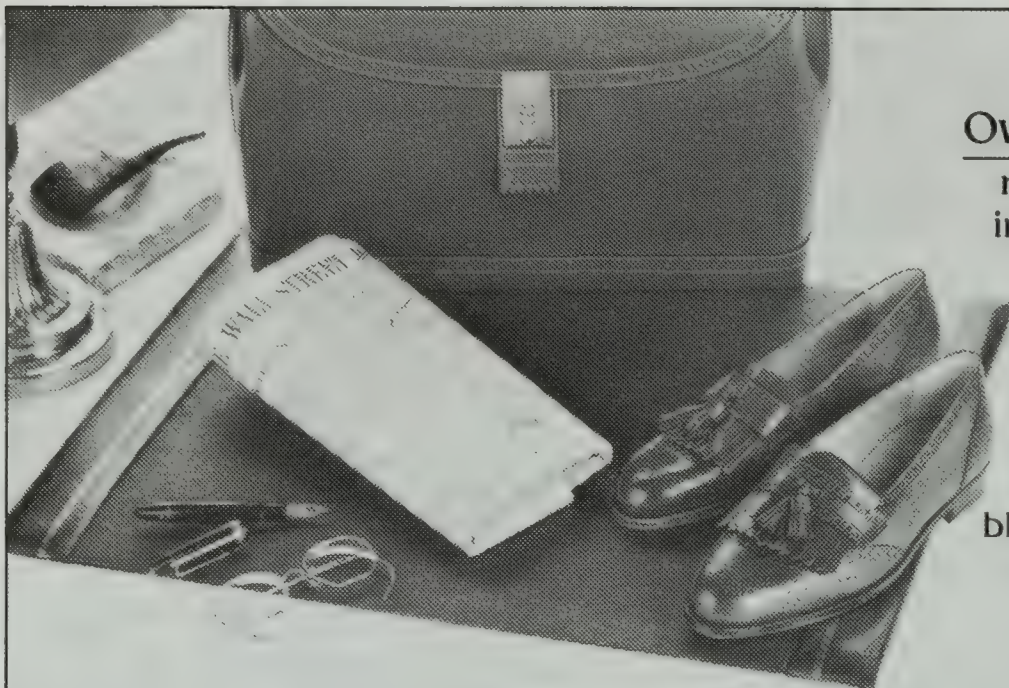
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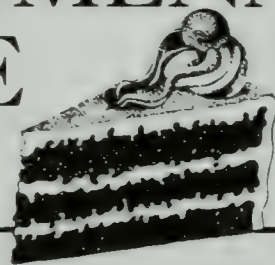
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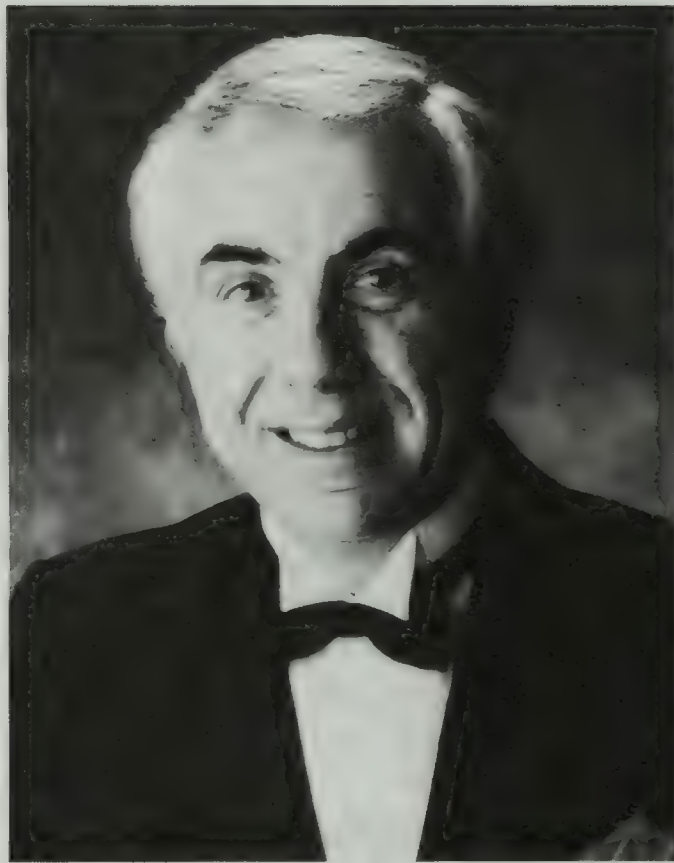
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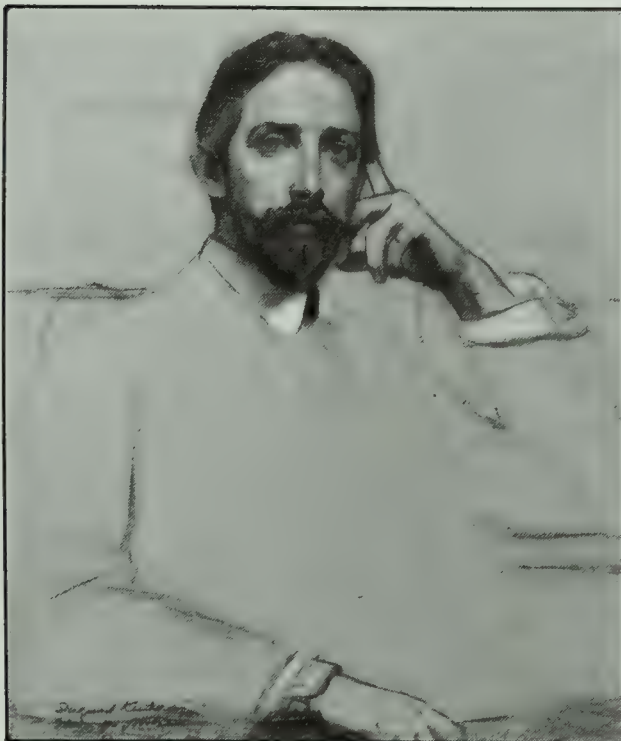
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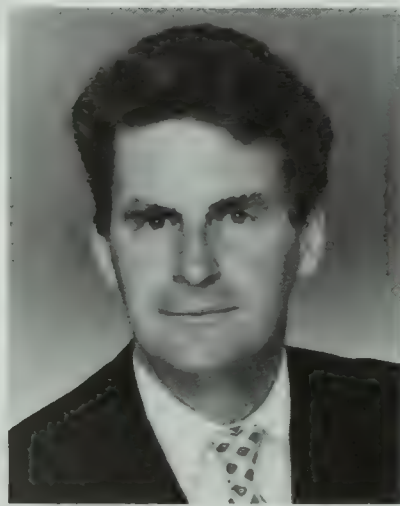
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BSO

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Carolyn and George Rowland Chair

Carolyn and George Rowland established their chair in the first violin section in 1981, but their support of the BSO dates from well before this generous endowment gift. As Carolyn Rowland explains, "My love of music and belief that the BSO is the best orchestra in the country keep me coming back to Symphony Hall week after week. Watching Seiji Ozawa conduct adds another dimension to the joy of hearing the music." After serving as a Boston Symphony Orchestra Overseer for many years, she became a member of the BSO's Board of Trustees in 1982. Mrs. Rowland, a talented and experienced photographer who studied with Ansel Adams, is currently an Overseer of the Museum of Fine Arts, and she is active on numerous other educational, cultural, and church-related committees. George Rowland, who is a businessman, avid golfer, and fisherman, has shared his wife's cultural interests. Because the Rowlands wanted to do something very special for and in appreciation of the orchestra, they endowed the chair in honor of their dear friend, Leo Panasevich.

BSO to Participate in American/Soviet Cultural Exchange

"Making Music Together," a three-week arts festival featuring American and Soviet performers, opens this weekend, Friday, March 11, at 8 p.m. at the Opera House with a performance by the Festival Orchestra, which is composed of both Soviet and American musicians. The all-Russian program, led by Seiji Ozawa and Soviet conductor Dzhanug Kakhidze with violin soloist Maksim Vengerov, is one of four performances the ensemble will give during the festival. More than 285 dancers, musicians, composers, and poets from the Soviet Union

will participate in the festival, which also includes opera and ballet performances, as well as educational programs and workshops for area high schools and colleges. During the festival the Boston Symphony Orchestra's concerts will include an all-Russian program with conductor Gennady Rozhdestvensky and pianist Viktoria Postnikova (March 17, 18, 19, and 22), the United States premiere of Schnittke's Symphony No. 1 under Rozhdestvensky (March 24, 25, and 26), and, as part of another all-Russian program, the Boston premiere of Gubaidulina's "Offertorium" for violin and orchestra, led by Charles Dutoit with soloist Gidon Kremer (March 31, April 1, 2, and 5). For further information about "Making Music Together," and a complete schedule of events, please call (617) 426-5300.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through March 14 are works from Framingham's Danforth Museum. Other organizations to be represented during the coming months are the Massachusetts College of Art (March 14-April 11), Northeastern University (April 11-May 9), Howard Yezerksi Gallery of Andover (May 9-June 6), and the Boston Society of Architects (June 6-July 4). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further information.

BSO Guests on WGBH

The Copley String Trio, which includes BSO members Sheila Fiekowsky, violin, Robert Barnes, viola, and Ronald Feldman, cello, performs music of Schubert, Beethoven, and Hindemith on Tuesday, March 15, from 7 to 8 p.m. live on "Chamberworks," on WGBH-FM-89.7.

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BSO Members in Concert

Music Director Max Hobart conducts the Civic Symphony Orchestra on Sunday, March 13, at 3 p.m. at Jordan Hall. Virginia Eskin is soloist for Amy Beach's Piano Concerto on a program also including Barber's Adagio for Strings and the Dvořák Symphony No. 8. Tickets are \$10 and \$7; for further information, call 437-0231.

BSO violist Roberto Diaz and pianist Judith Gordon perform music of Falla, Brahms, Bach, Vitali, and Cordero on Sunday, March 13, at 3 p.m. at the United First Parish Church, 1306 Hancock Street in Quincy. Admission is \$5 (\$4 students and seniors); for further information, call 773-1290.

Harry Ellis Dickson conducts the Boston Classical Orchestra in an "all-Italian" program on Wednesday and Friday, March 16 and 18, at 8 p.m. at Faneuil Hall. The program features BSO piccolo player Lois Schaefer in Vivaldi's Piccolo Concerto and also includes the overture to Rossini's *Il Signor Bruschino* and Mendelssohn's *Italian* Symphony. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

BSO Assistant Conductor Pascal Verrot leads Arnold Schoenberg's Opus 29 Suite on a Dinosaur Annex concert, Sunday, March 20, at 7:30 p.m. at the First and Second Church, 66 Marlborough Street in Boston. The program, entitled "From Vienna to Boston," also includes works by Lyle Davidson, Ernst Krenek, Robert Ceely, and Ezra Sims. Tickets are \$8; for further information call 254-2723.

Ronald Knudsen conducts the Newton Symphony Orchestra in a benefit Pops concert on Sunday, March 20, at 8 p.m. at the Newton Marriott Hotel, with special guest Rebecca Parris and her trio. WGBH's Ron Della Chiesa will be master of ceremonies. Tickets are \$20; for further information, call 965-2555.

The Copley String Trio, which includes BSO members Sheila Fiekowsky, violin, Robert Barnes, viola, and Ronald Feldman, cello, performs music of Beethoven, Hindemith, Robert Kyr, and Dohnányi on Sunday, March 20, at 3 p.m. at the Longy School of Music, 1 Follen Street in Cambridge. Admission is free.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein, concludes its fifteenth-anniversary season on Monday, March 21, at 8 p.m. at the Longy School in Cambridge with the first performances of new works by Gunther Schuller, Nicholas C.K. Thorne, and Thomas Oboe Lee, in addition to music of James Primosch and Todd Brief. Gunther Schuller is the conductor, and soprano Janice Felty is the featured soloist. Tickets are \$9 general admission (\$5 students and seniors); for further information, call 437-0231.

BSO flutist Leone Buyse performs music of Bach, Hummel, Dutilleux, Gaubert, Hindemith, and Bartók with pianist Wendy Ardizzone on Sunday, March 27, at 3 p.m. in a free recital at the First Unitarian Church, 90 Main Street in Worcester. For further information, call 757-0959.

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Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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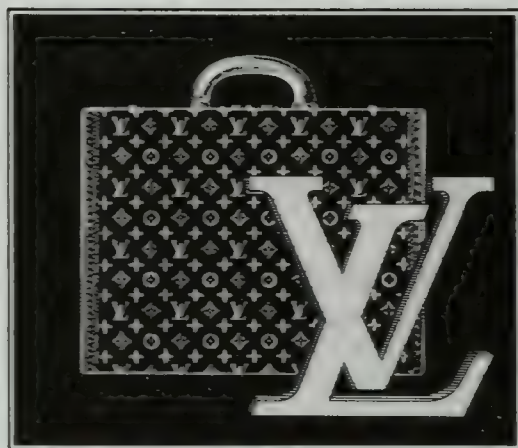
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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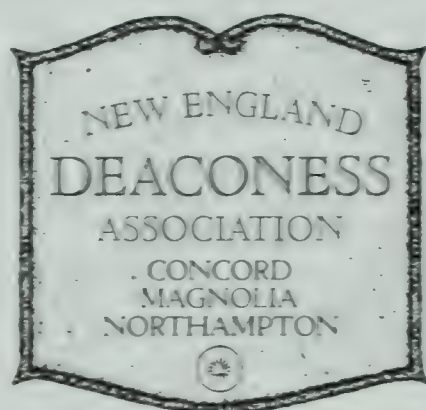
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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

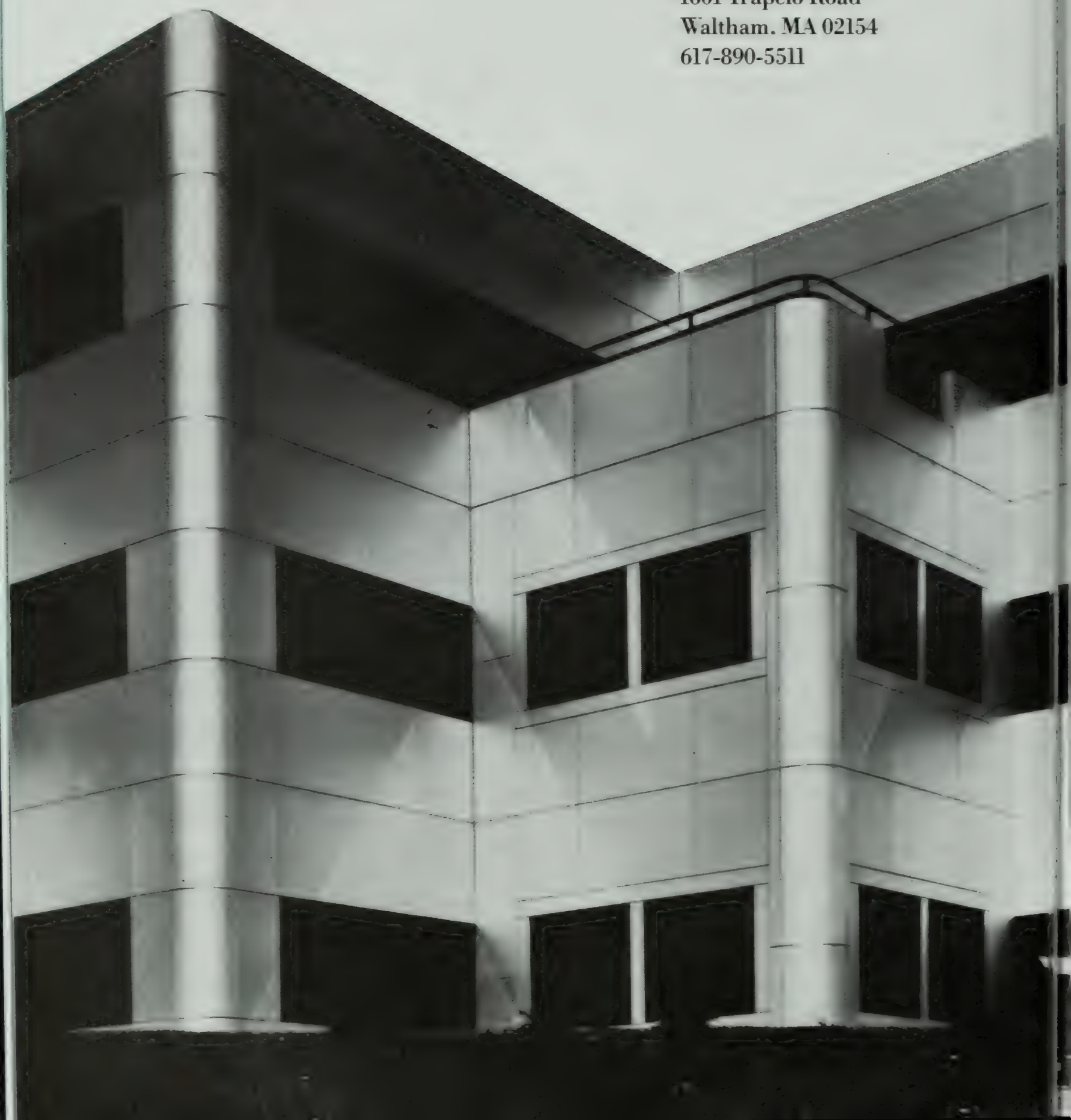
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Duet-Concertino for clarinet and bassoon
with string orchestra and harp

Allegro moderato—

Andante—

Rondo: Allegro ma non troppo

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Symphony No. 7 in E

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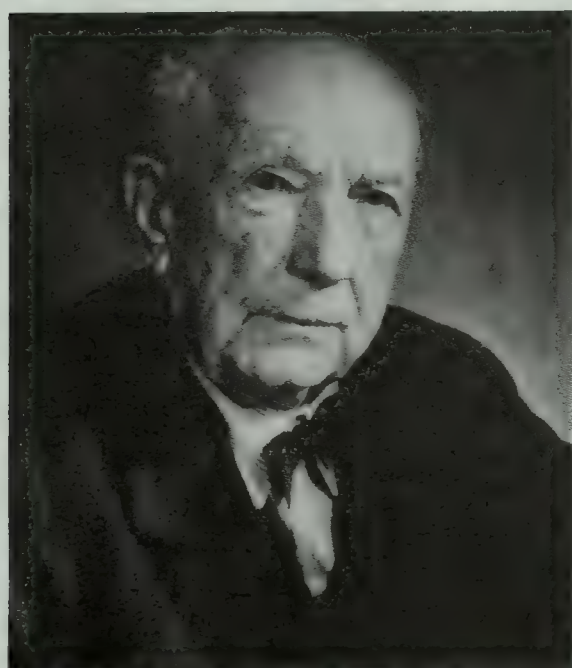


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Richard Strauss

Duet-Concertino for clarinet and bassoon with string orchestra and harp



Richard Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed the Duet-Concertino for clarinet and bassoon with string orchestra and harp in late 1947, completing the entire score by December 16. The work was first performed in Lugano, Switzerland, on April 4, 1948, with Otmar Nussio conducting a small orchestral ensemble from the orchestra of the Italian-Swiss Radio. The score bears the dedication "Hugo Burghauser, dem Getreuen" ("to my faithful Hugo Burghauser"); the dedicatee had been bassoonist of the Vienna Philharmonic. The present performances of the work are the first by the Boston Symphony Orchestra. In addition to the solo clarinet and bas-

soon, the score calls for harp and string orchestra divided into five soloists (two violins, viola, cello, and bass) and the normal orchestral strings.

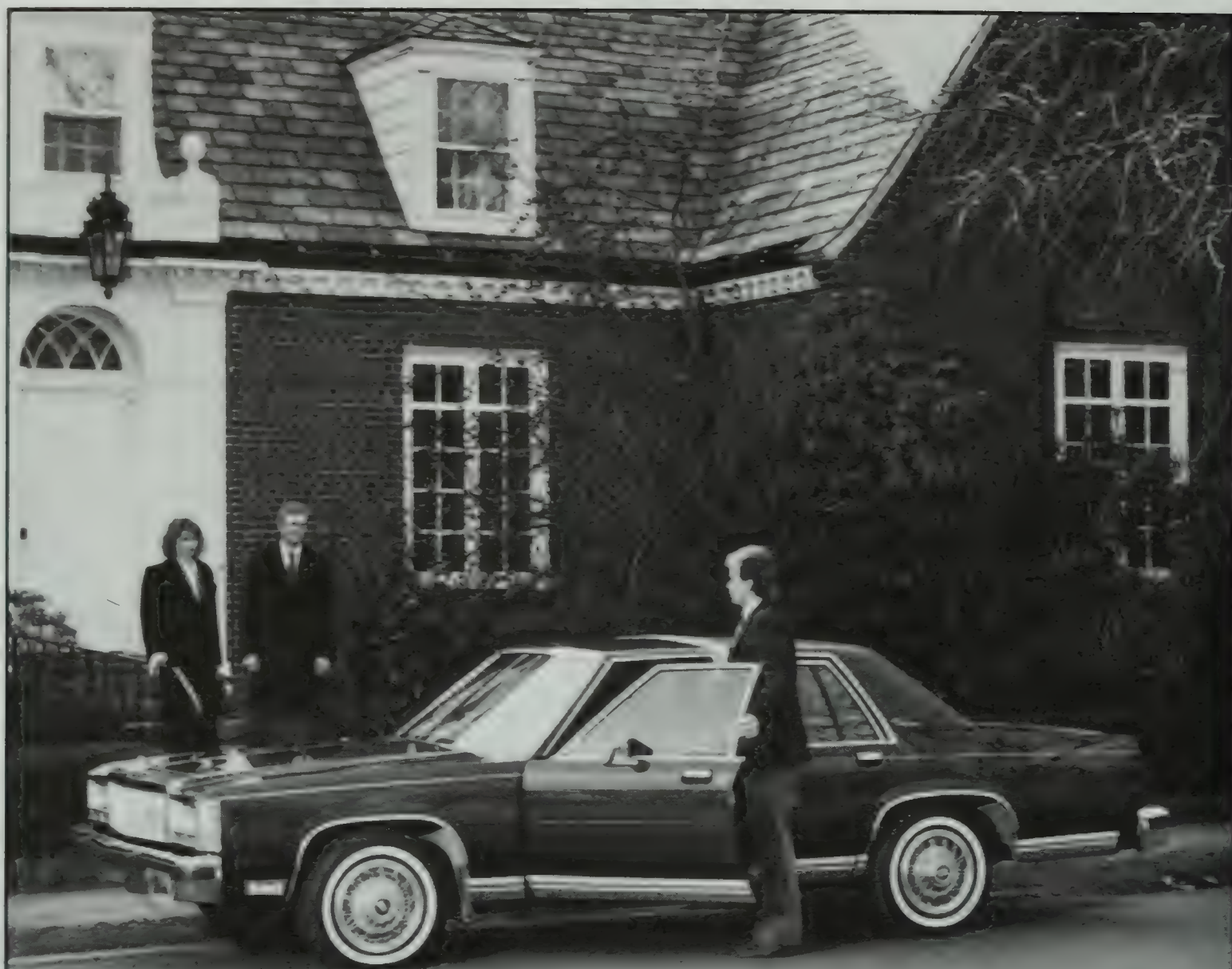
In October 1947, the eighty-three-year-old Richard Strauss made his first journey by airplane to accept an invitation to London, which allowed him to see some of his old friends, including Dr. Ernst Roth, his publisher; no doubt he hoped, too, that this journey would allow him to "thaw" some of his royalties, which had been frozen in England during the war. (Two years earlier he had moved to Switzerland in the hope of receiving some royalties, which would not come to him as long as he remained in Germany.) In England Strauss was curt with the press, having little patience with the persistence of reporters who asked him what his plans were; to them he said simply, "Well, to die." But the old man still had music in him. Before his death two years later he turned out two substantial last compositions in a glorious "Indian summer" of his life. Of the two pieces, the Duet-Concertino is as rarely heard as the eloquent Four Last Songs are familiar.

Though the Duet-Concertino did not take palpable shape until late 1947, Strauss had been thinking about it for some time. A year earlier he had written to the eventual dedicatee, Hugo Burghauser, a close friend and former bassoonist of the Vienna Philharmonic, who had moved to New York:

I am even busy with an idea for a double concerto for clarinet and bassoon thinking especially of your beautiful tone—nevertheless apart from a few sketched out themes it still remains no more than an intention . . . Perhaps it would interest you; my father always used to say, "It was Mozart who wrote most beautifully for the bassoon." But then he was also the one to have all the most beautiful thoughts, coming straight down from the skies!

Finding a reference to Strauss's idolized Mozart in immediate juxtaposition to the first inkling of the Duet-Concertino should alert us to a certain Mozartean flavor that the score shares with many of Strauss's late works. Not that the piece is in any sense a pastiche: rather it translates much of what Strauss saw as the soul of the classical era into a new guise. The concertante working out of two solo instruments, echoed by a second concertante relationship between solo and massed strings, recalls the spirit—without attempting to preserve the letter—of classical forms.

At some stage in the planning of the work, Strauss told conductor Clemens Krauss that he was thinking of Hans Christian Andersen's story "The Swineherd," in which a prince courts a beautiful princess by disguising himself as a swineherd at



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her father's palace. Here the clarinet is clearly the princess and the bassoon the swineherd/prince. If this image gave the piece its first impetus, it played no further part in the working out. Later Strauss wrote to Burghauser to tell him that the clarinet was a dancing princess, with the bassoon representing the grotesque attempts of a bear to imitate her. Eventually she is won over by the bear and dances with it. Strauss wrote, "So you too will turn into a prince and live happily ever after." In the end, though, the Duet-Concertino is pure music-making. Its three movements run together without break, but the first two are quite brief and serve essentially as an elaborate preface to the closing rondo.

The first sounds we hear are played by six solo strings—the solo quintet plus the second player on the first stand of violas. This sonority strikingly calls to mind the string sextet that opens Strauss's final opera, *Capriccio*. The strings quietly sing a phrase designed to prepare us for the first solo entrance; at the same time it contains a tiny motive that will dominate much of the work:



Soon the clarinet enters for an extended stretch of rapturous melody, discreetly supported by the strings. The bassoon's first appearance is oddly menacing, and the clarinet responds as if in fright, with wild cadenzas. (So far the score can be seen to follow either of Strauss's possible programs.) Once the bassoon actually gets underway with its own lamenting phrases, it appears in a 6/4 pulse against the prevailing 4/4. The two string groups (solo and tutti) remain separate entities during the ensuing discussion until they join in a climactic phrase for strings alone, after which the clarinet's opening melody is restated with the entire ensemble (including the



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harp, which enters for the first time here). The restatement is brief and incomplete, dying away to lead directly into the Andante, which grows mostly out of thematic figures already heard in the first movement, though the bassoon (doubled by a solo cello) introduces a new upward-striving idea that will play a role in the finale.

The rondo is extended and elaborate, with a rich interplay of thematic fragments drawn from various parts of the work. The basic motto (both in its original form and inverted)



runs through much of the movement, and the melodic lines grow increasingly rangy. A strikingly contrasted section brings back the harp against a broad melody played by the solo winds in octaves and a soft sustained part for the tutti strings, while into this texture the solo strings continually interject the basic motive. From this point on, the materials of the entire work draw together, ever more elaborately intertwined and varied. The whirling 6/8 meter becomes exuberant, filled with flickers of color and the lilting swing of a fast waltz that disappears again as rapidly as it appeared. In these pages Strauss ends his output of orchestral music with a burst of energy and high good humor. However “autumnal” the beginning of the piece may sound, a listener new to the work would hardly guess that the coda was the music of an octogenarian.

—Steven Ledbetter

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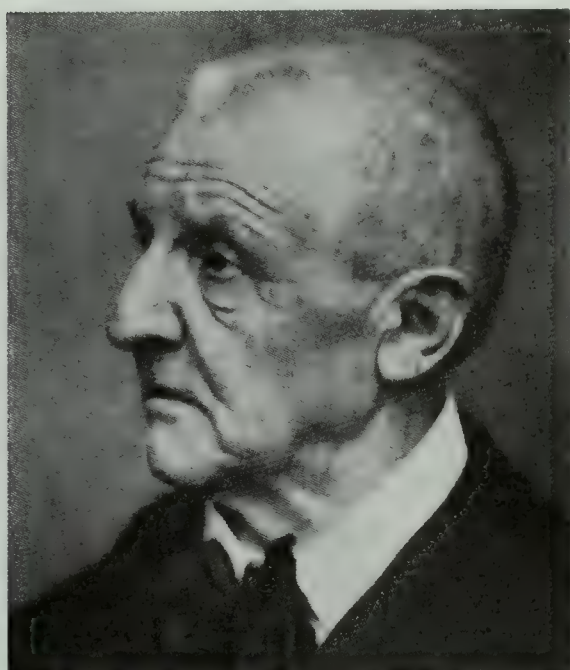
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Anton Bruckner

Symphony No. 7 in E



Josef Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He composed his Seventh Symphony between September 1881 and September 1883. Arthur Nikisch conducted the first performance, in Leipzig, on December 30, 1884, and Theodore Thomas introduced the work in this country at a concert with his orchestra in Chicago on July 29, 1886. The first Boston Symphony performance was given under the direction of Wilhelm Gericke on February 5, 1887. Karl Muck, Max Fiedler, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, William Steinberg, Bruno Maderna, and Stanislaw Skrowaczewski have conducted it with the orchestra since. The most recent subscription performances

were given by Klaus Tennstedt in November 1977; Tennstedt also conducted the most recent Tanglewood performance, in August 1978. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas, three trombones, bass tuba (alternating contrabass tuba), timpani, cymbals, triangle, and strings.

Bruckner was born in a village where his father, like his father before him, was the schoolmaster. Before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. He sang in the choir, was allowed to play the organ, and learned musical rudiments from a cousin. In 1837, the year his father died, the twelve-year-old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to become a schoolteacher. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer; in Paris he played in a crowded Notre-Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of concerts in London (one every day for a week in the Albert Hall plus another five in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, he said, "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

And all the while at St. Florian, he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of Austria's music-theory world. (Twenty-seven years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing, and, on one

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particular occasion, when he received from his pupil seventeen filled exercise books at the same time, he felt obliged to caution the young man about overdoing it and the possible perils to his health. In person and by correspondence, Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and he went on to study with Otto Kitzler, principal cellist of the Linz theater orchestra. While Sechter was oriented to the past, Kitzler taught from modern scores, Beethoven, Mendelssohn, and Wagner, whose *Tannhäuser* he was determined to perform in Linz and which he analyzed with Bruckner.

At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to heed his vocation as composer. He began work on the symphony he was later to call "*die Nullte*"—No. 0—and followed that in the next ten years with three masses and the first versions of symphonies 1 through 4. The momentous events in his life were his first time seeing *Tristan* and of meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of the First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as cathedral organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory and where he occupied an unpaid and essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied, and he was convinced he would "celebrate the idiocy of

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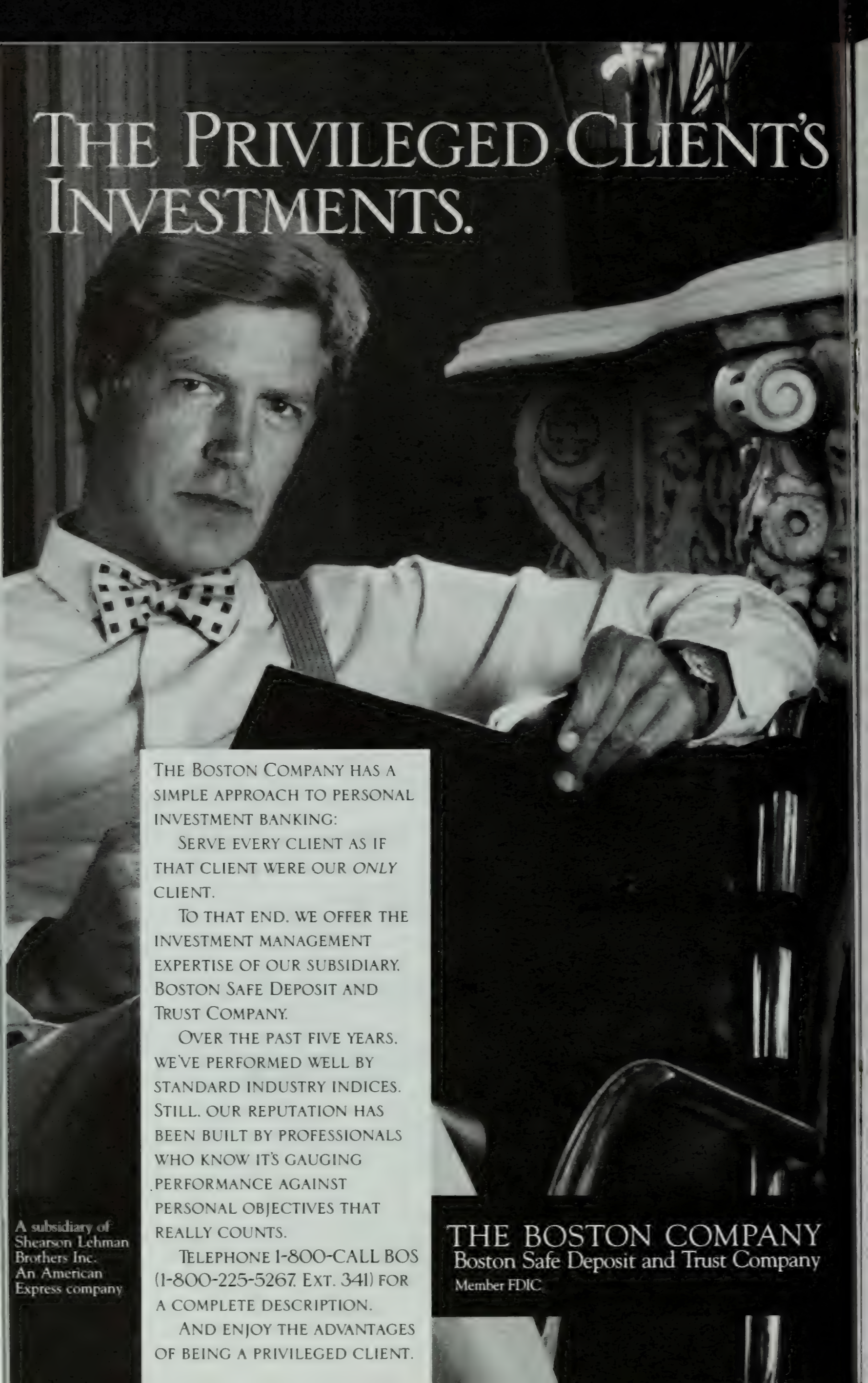
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[his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with his peasant speech, his social clumsiness, his clothes that looked as though a carpenter had built them, his disastrous inclination to fall in love with girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his powerful intelligence that functioned only when channeled into musical composition, his unawareness of intellectual or political currents of his or any other day, Bruckner was not a likely candidate for survival in the sort of compost-heap of gossip and intrigue that Vienna was, nor indeed anywhere in the world where for a composer so much depended on things other than his skill at inventing music.

Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by ardent and sometimes profoundly misguided disciples, Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music; from Schubert, something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few

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mannerisms, everything about a sense of slow tempo, a breadth of unfolding previously unknown to instrumental music. The vision, in the largest sense, is his own. So is the simple magnificence of sound. The Fifth Symphony of 1875-78, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, his gradual discovery of a new and extraordinary idea of the symphony. A string quintet, whose Adagio is as great a slow movement as chamber music has to show after Beethoven, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. He then began almost at once on the Seventh, the work that most consistently brought him the most unqualified successes, that was the most widely circulated (performances in Munich, Karlsruhe, Vienna, Graz, Hamburg, Cologne, Amsterdam, Chicago, New York, Boston, Berlin, London, and Budapest, following a Leipzig premiere within three years), and which still speaks to audiences with a quite singular directness.

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves or against which he projects a spacious melody. Here in the Seventh, as Robert Simpson so aptly says it in his beautiful study of Bruckner, "the entrance . . . leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. To the extent that Bruckner here conveys the feeling of an immense arch, he is giving us in microcosm the sense of the entire movement with its grand pull away from the opening E major into the regions of B minor and B major, and its even more magnificent and sovereign reconquest of the original tonality.

Until the solemn Adagio actually begins we don't even notice that Bruckner has so far stayed away from one of the most obvious harmonies to which a movement in

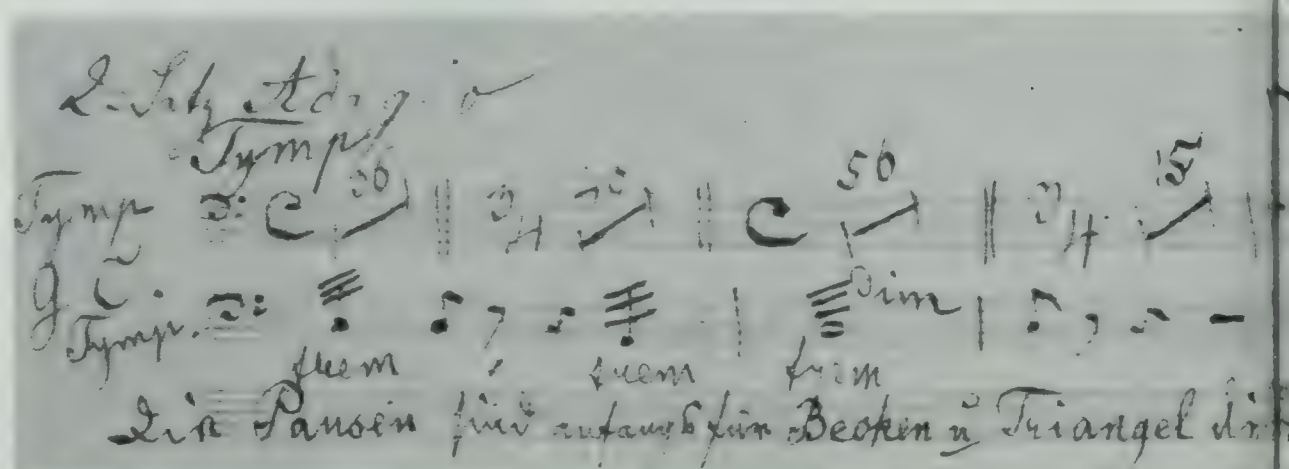


Arthur Nikisch, who conducted the premiere of Bruckner's Seventh Symphony, and who was conductor of the Boston Symphony Orchestra from 1889 to 1893

E major might aspire, that of the relative minor, C-sharp.* With that harmony that is both so close and so new, he introduces a new sound, that of a quartet of Wagner tubas, instruments designed for *Der Ring des Nibelungen* and intended to combine the mellowness of horns with something of the weight of tuba tone. There is, however, a deeper association with Wagner, for in January 1883, Bruckner wrote to the conductor Felix Mottl: "One day I came home and felt very sad. The thought had crossed my mind that before long the Master would die, and then the C-sharp minor theme of the Adagio came to me." Wagner did in fact die in Venice on February 13, and the quiet closing music that begins with the quartet of tubas and contrabass tuba became Bruckner's memorial to the man he worshipped above all living musicians. What would one not give to have been present when at one of his improvisations at St. Florian's Bruckner wove together his own Adagio with the music for Siegfried's funeral?

Following the example of Beethoven's Ninth, Bruckner builds the movement on two contrasting ideas—the initial solemn one in minor and in 4/4 time, and a more pastoral, Schubertian one in major and in triple meter—of which the second is abandoned after two statements, both scored with striking richness and loveliness. What the strings play immediately after the movement begins, the firm sequence of steps up, is an illusion to music in Bruckner's own *Te Deum*, his last choral work on a large scale, in progress at the same time as the symphony, and completed in March 1884. The words at that point in the *Te Deum* are "*non confundar in aeternum*" ("let me not be confounded for ever"), and Bruckner uses the momentum of those upward steps to build first a great climax, and then what is perhaps the most stupendous one in any symphony, reached in a place—C major—that is almost unimaginably far from the harmonic origins of the movement. It is marked by a single clash of cymbals with a roll of drums and triangle, and here we encounter controversy. It is clear that the percussion is an afterthought, for it appears on an insert to the autograph score. There is reason to believe that it may have been suggested by Arthur Nikisch, who conducted the premiere, or possibly even suggested to Nikisch by Bruckner's pupils, Ferdinand Löwe and Joseph Schalk, whose interferences with others of Bruckner's

*The relative minor is that minor key whose scale uses the same notes as that of its relative major. In general, when two keys share a large number of notes, we speak of them as closely related; conversely, when two keys share relatively few notes, we speak of them as distant or remote. The more distant two keys are, the more striking, or dramatic, or even startling, a shift from one to the other is apt to be, though, as Bruckner does here, it is possible for a composer paradoxically to make a close key feel like fresh territory.



The controversial clash of cymbals in the Adagio of Bruckner's Seventh; most scholars feel that the words "gilt nicht" ("not valid")—on the facing page of this program—are not in Bruckner's handwriting

scores have been rightly discredited. Moreover, someone has written "*gilt nicht*" ("not valid") over the controversial measure. Most scholars, however, think that the handwriting is not Bruckner's, and there is a similarly scored climax of undisputed authenticity in the Adagio of the Eighth Symphony: almost without exception, therefore, conductors include the cymbals and triangle.

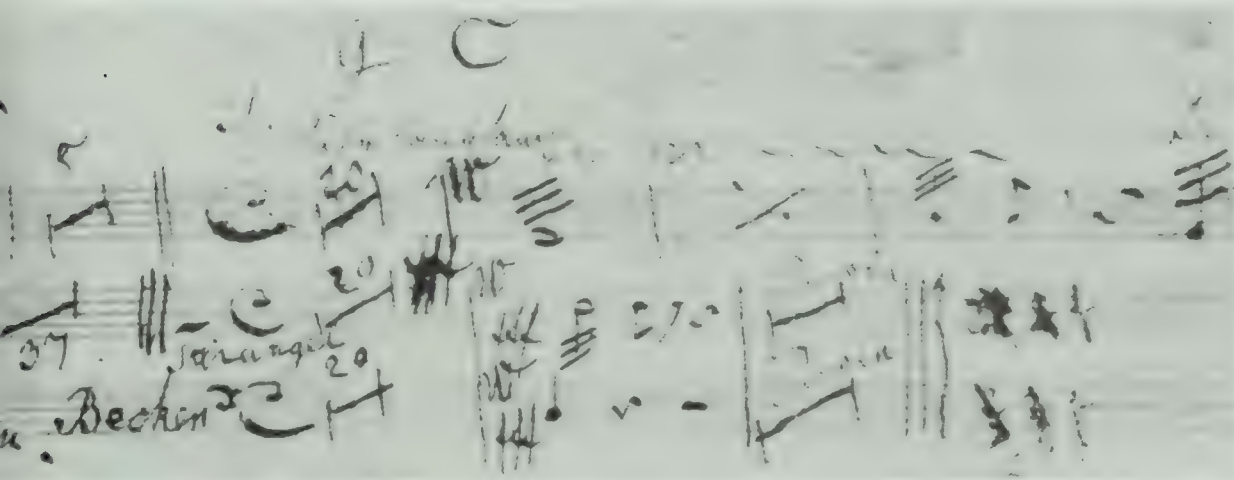
There follows a scherzo dominated by the restless ostinato of strings and the cheerily trumpeting cock-crow with which it begins. As is Bruckner's custom, the Trio is slightly slower, lightly scored, and pastoral in character.* The finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." It presents highly diversified ideas that run the gamut from the capricious and even the magnificently grotesque to the sublimely simple. Here, to hang on to any semblance of order, it is necessary to ignore the many tempo modifications that almost certainly go back to Nikisch rather than to Bruckner, which unfortunately are still to be found in the widely used score edited by Leopold Nowak for the International Bruckner Society, and whose observance produces a distressingly spastic effect.† At the end, all is gathered into a blaze of E major as intimations of the symphony's beginning return and the heavens open.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*One of the features that define its pastoralism is the prevalence of long-sustained notes in the bass.

†Nikisch, who was conductor of the Boston Symphony Orchestra from 1889 to 1893 and who appeared here with the London Symphony as late as 1912, was a conductor evidently of genius and of undoubted and extraordinary magnetic force for players and audiences alike. Toscanini condemned him as inclined to draw attention to himself at the expense of the music (see, for example, B.H. Haggin's article "From Toscanini to Klemperer" in the July 1977 issue of *Encounter*), but other observers, including Sir Adrian Boult and Roger Sessions, cannot say enough in praise of the simplicity of his method and the effect of inevitability his interpretations had. It seems altogether believable that he himself could make perfect and convincing sense of those tempo changes which seem so grotesque when written down and then reinterpreted by other conductors.





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The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in *The New Grove*. Gerard Schwarz conducts the Los Angeles Chamber Orchestra, with clarinetist David Shifrin and bassoonist Kenneth Munday, in a winning performance of the Duet-Concertino, the only version currently in the catalogue (Nonesuch, coupled with Honegger's *Concerto da Camera*, recently reissued on compact disc).

Hans-Hubert Schönzeler's *Bruckner* is a brief, nicely illustrated life-and-works (Calder). The most penetrating musical discussion of the symphonies is to be found in Robert Simpson's *The Essence of Bruckner* (Chilton). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides gives a sympathetic introduction to these works (U. of Washington paperback). Dika Newlin's *Bruckner, Mahler, Schoenberg* is an interesting study that links the three composers as part of the great Viennese musical tradition (Norton). Though it does not deal with every movement of each symphony, Deryck Cooke's chapter on Bruckner in the first volume of the symposium *The Symphony*, edited by Robert Simpson, is sympathetic and enlightening (Pelican paperback); it contains extensive discussion of the slow movement of the Seventh. The complex series of scores, versions, and editions of Bruckner's music, brought on largely by the well-intentioned but misguided efforts of his disciples to spread performances of his work, has caused headaches for everyone performing, studying, or writing about this music. Deryck Cooke brought some order out of this chaos in a series of articles originally published in the *Musical Times*; these have been conveniently reprinted in *Vindications*, a posthumous collection of Cooke's essays (Cambridge University Press). For warmth and spirituality in their readings of the Bruckner Seventh, the recordings of Bernard Haitink with the Concertgebouw Orchestra (Philips, coupled with Wagner's *Siegfried Idyll*) and Herbert von Karajan with the Berlin Philharmonic (DG, same coupling) are scarcely to be surpassed. The latter has just been reissued on compact disc (without the Wagner), the former remains available only on LP. Also on compact disc are two other fine performances worth your notice: Herbert Blomstedt with the Staatskapelle of Dresden (Denon), and Riccardo Chailly with the Berlin Radio Symphony Orchestra, a splendidly balanced and realistic recording of a performance that masterfully controls the work's large-spanned architecture (London).

—S.L.

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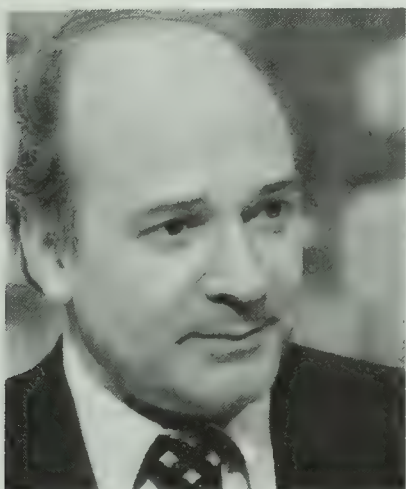


May the melody never end.

jordan marsh

this is the place!

Harold Wright



Harold Wright has been principal clarinet of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His

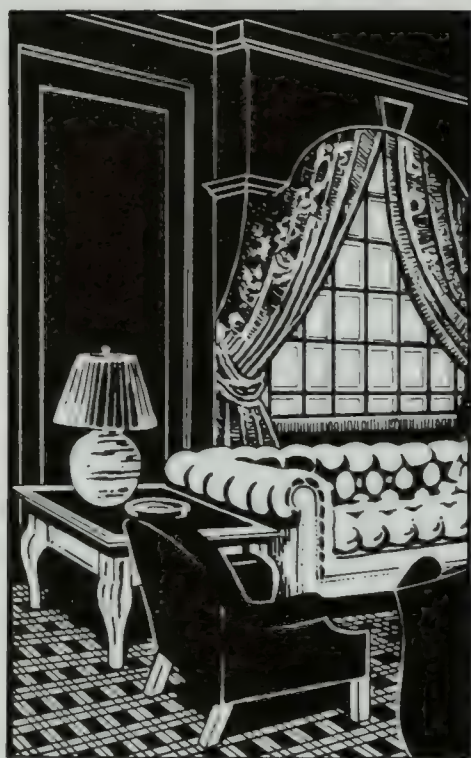
many recordings include the Brahms sonatas, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Wright teaches at Boston University and at the Tanglewood Music Center, and he is a member of the Boston Symphony Chamber Players.



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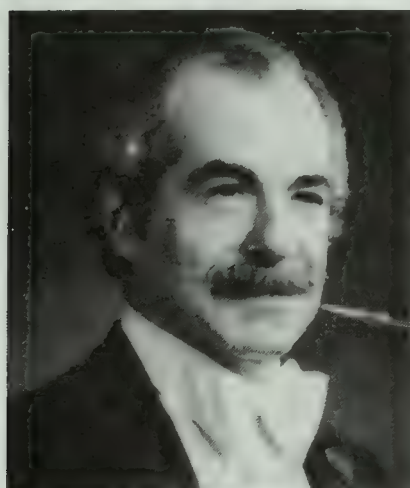
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Sherman Walt



Principal bassoon of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players, Sherman Walt studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos and continued his training at the Curtis Institute of Music, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the Boston Symphony Orchestra in 1952 he was principal bassoon of the Chicago Symphony Orchestra. Formerly professor of music at Boston University, Mr. Walt now teaches at the New England Conservatory of Music in Boston and at the Tanglewood Music Center. He

has also taught at the Toho-Gakuen School of Music in Tokyo. Mr. Walt has recorded the Mozart Bassoon Concerto with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon.



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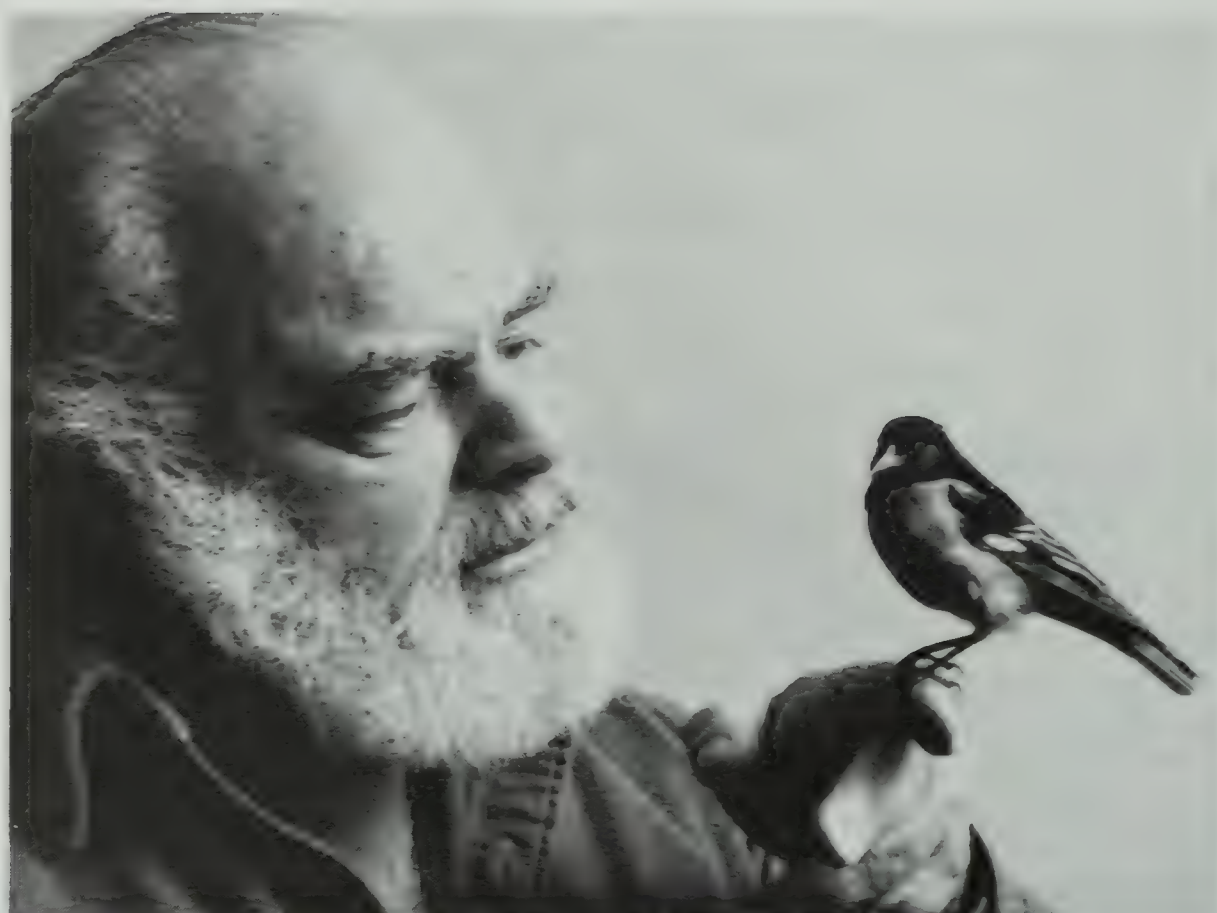
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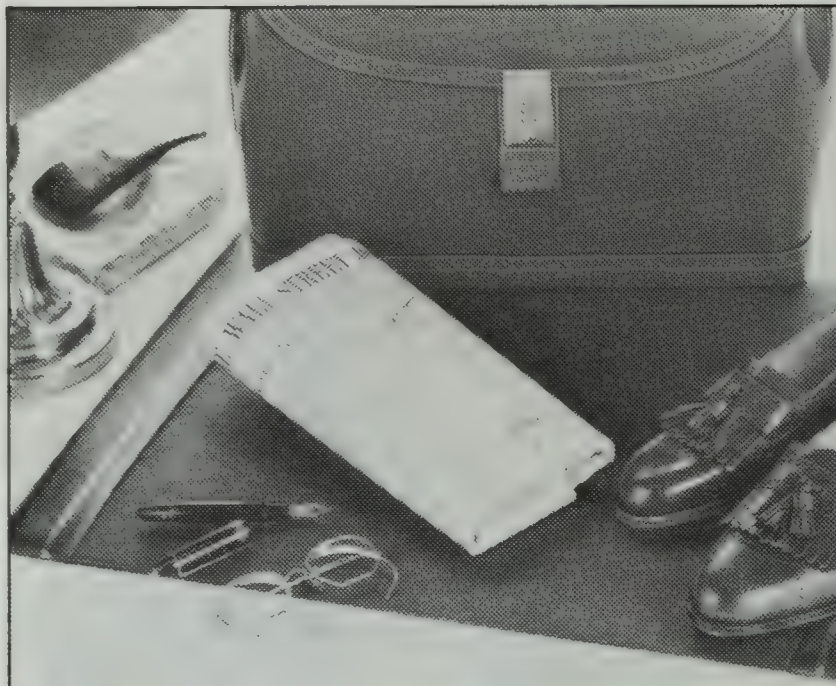
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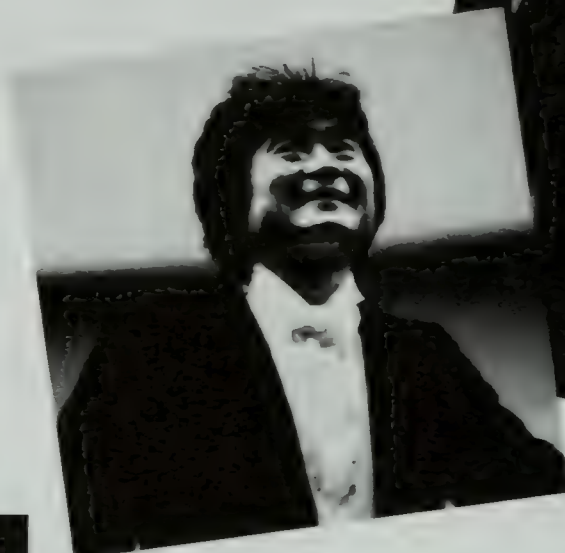
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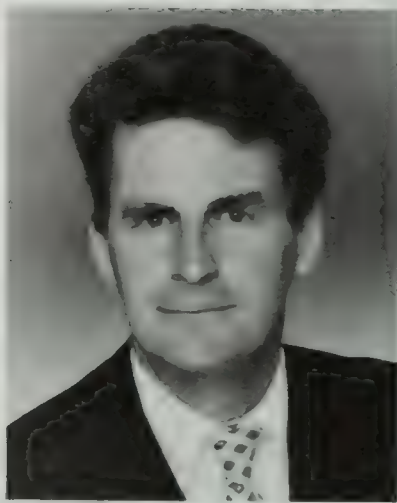
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Thursday 'C'—March 17, 8-9:50
 Friday 'B'—March 18, 2-3:50
 Saturday 'A'—March 19, 8-9:50
 Tuesday 'B'—March 22, 8-9:50
GENNADY ROZHDESTVENSKY
 conducting
VIKTORIA POSTNIKOVA, piano
RIMSKY-KORSAKOV *Russian Easter*
PROKOFIEV *Overture*
STRAVINSKY *Piano Concerto No. 2*
The Rite of Spring

Thursday 'B'—March 24, 8-10
 Friday 'A'—March 25, 2-4
 Saturday 'B'—March 26, 8-10
GENNADY ROZHDESTVENSKY
 conducting
HAYDN *Symphony No. 45, Farewell*
SCHNITTKE *Symphony No. 1*
 (United States premiere)

Wednesday, March 30, at 7:30
 Open Rehearsal
 Steven Ledbetter will discuss the program
 at 6:45 in the Cohen Annex.

Thursday 'A'—March 31, 8-9:50

Friday 'B'—April 1, 2-3:50

Saturday 'A'—April 2, 8-9:50

Tuesday 'C'—April 5, 8-9:50

CHARLES DUTOIT conducting
GIDON KREMER, violin

MUSSORGSKY *Prelude to Khovanshchina*

GUBAIDULINA *Offertorium*, for violin
 and orchestra
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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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BSO

"Salute to Symphony" 1988 Raises \$255,000

"Salute to Symphony" 1988, the major Boston Symphony Orchestra fundraising and community outreach effort of March 4, 5, and 6, raised \$255,000 for the Boston Symphony Orchestra, Inc. Activities included daily broadcasts on WCRB-102.5-FM, a live telecast on WCVB-TV Channel 5 featuring conductors Seiji Ozawa, John Williams, and Harry Ellis Dickson with the orchestra, and a special "Salute to Youth," an afternoon celebrating the 150th anniversary of music in America's public schools, and which brought together John Williams, Harry Ellis Dickson, cellist Yo-Yo Ma, actor Bronson Pinchot, and members of the Boston Symphony Orchestra, the Greater Boston Youth Symphony Orchestra, and the New England Conservatory Youth Philharmonic Orchestra for a concert performed to a capacity audience of more than 4,000 people at the new Hynes Convention Center. Raytheon Company, in its third year of corporate sponsorship, was corporate underwriter for this year's "Salute to Symphony," which is a project of the Boston Symphony Association of Volunteers.

Gabriella Beranek, co-chairman of this year's "Salute" along with her husband, Leo Beranek, expressed her thanks "to all of the people who worked so very hard to make this year's 'Salute' a success, especially the many people who pledged and the hundreds of volunteers who donated their time. We are very grateful to WCRB, WCVB, and Raytheon for their generous support, and it was particularly gratifying to have so many young people participate through the 'Salute to Youth.' We would also like to thank radio stations WHDH, WROR, and WEEI for contributing hours of public service airtime."

Attention, Longtime Subscribers!

On Tuesday, May 10, the Boston Symphony Orchestra will hold a luncheon in honor of those concertgoers who have been attending BSO performances for 50 years or more. Invitations to this event will be mailed next month; meanwhile, in order to insure a com-

plete mailing list, the Development Office is trying to identify longtime patrons, including those who are no longer able to attend Symphony Hall concerts. If you know of a longtime BSO concertgoer, or if you yourself fall into this category and have not responded to the Development Office's letters of July 1987 or January 1988, please contact Margaret Warner at 266-1492, ext. 137. She will add your name to the mailing list of those who will receive invitations to the luncheon.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Carolyn and George Rowland Chair

Carolyn and George Rowland established their chair in the first violin section in 1981, but their support of the BSO dates from well before this generous endowment gift. As Carolyn Rowland explains, "My love of music and belief that the BSO is the best orchestra in the country keep me coming back to Symphony Hall week after week. Watching Seiji Ozawa conduct adds another dimension to the joy of hearing the music." After serving as a Boston Symphony Orchestra Overseer for many years, she became a member of the BSO's Board of Trustees in 1982. Mrs. Rowland, a talented and experienced photographer who studied with Ansel Adams, is currently an Overseer of the Museum of Fine Arts, and she is active on numerous other educational, cultural, and church-related committees. George Rowland, who is a businessman, avid golfer, and fisherman, has shared his wife's cultural interests. Because the Rowlands wanted to do something very special for and in appreciation of the orchestra, they endowed the chair in honor of their dear friend, Leo Panasevich.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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To keep the Boston Symphony a vibrant musical force, we need your support. Ticket sales and recording and broadcast revenues generate only two-thirds of our income. The rest is up to you. We can't promise your donation will cause a cello to get up and dance the fandango. But it will keep the BSO in step with music's best.

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MBTA Green Line Track Reconstruction Program

Attention, Green Line riders! Please note that the current phase of the MBTA's Green Line track reconstruction program, continuing through December 31, 1988, necessitates the use of shuttle buses in place of underground streetcar service between Kenmore and Park Street stations on weeknights and on selected weekends from 8:45 p.m. until the end of service. (Until now, the track reconstruction project required shuttle buses only between Kenmore and Copley; the current phase extends the shuttle bus route to include the Arlington, Park Street, and Boylston stations, in that order.) Transfer between the shuttle bus and Green Line streetcars at Park Street or Kenmore is free. Bus fare is 50¢.

Also as part of the current phase of track reconstruction, streetcar service along the entire "E" line (Brigham Circle) will end at 8:45 p.m. on weeknights and selected weekends through December 1988. Service along the Brigham Circle line, which includes the Symphony stop, will be provided by MBTA Bus 39 (Forest Hills to Copley), which will now include the Copley, Arlington, Park Street, and Boylston stations (in that order) on its inbound route, and which will begin its outbound route at Arlington and Park Square, picking up Copley Station passengers at Dartmouth and St. James Street.

The Orange Line will continue its service uninterrupted, servicing Symphony Hall via its Massachusetts Avenue station just south of Huntington Avenue.

BSO Members in Concert

BSO assistant principal viola Patricia McCarty gives the Boston premiere of Tibor Serley's Solo Viola Sonata in a recital also including music of Onslow and Brahms with pianist Ellen Weckler at Old South Church in Copley Square on Sunday, March 20, at 4 p.m. Admission is free.

BSO Assistant Conductor Pascal Verrot leads Arnold Schoenberg's Opus 29 Suite on a Dinosaur Annex concert, Sunday, March 20, at 7:30 p.m. at the First and Second Church, 66 Marlborough Street in Boston. The program, entitled "From Vienna to Boston," also includes works by Lyle Davidson, Ernst Krenek, Robert Ceely, and Ezra Sims. Tickets are \$8; for further information call 254-2723.

Ronald Knudsen conducts the Newton Symphony Orchestra in a benefit Pops concert

on Sunday, March 20, at 8 p.m. at the Newton Marriott Hotel, with special guest Rebecca Parris and her trio. WGBH's Ron Della Chiesa will be master of ceremonies. Tickets are \$20; for further information, call 965-2555.

The Copley String Trio, which includes BSO members Sheila Fiekowsky, violin, Robert Barnes, viola, and Ronald Feldman, cello, performs music of Beethoven, Hindemith, Robert Kyr, and Dohnányi on Sunday, March 20, at 3 p.m. at the Longy School of Music, 1 Follen Street in Cambridge. Admission is free.

The contemporary chamber ensemble Collage, founded in 1972 by BSO percussionist Frank Epstein, concludes its fifteenth-anniversary season on Monday, March 21, at 8 p.m. at the Longy School in Cambridge with the first performances of new works by Gunther Schuller, Nicholas C.K. Thorne, and Thomas Oboe Lee, in addition to music of James Primosch and Todd Brief. Gunther Schuller is the conductor, and soprano Janice Felty is the featured soloist. Tickets are \$9 general admission (\$5 students and seniors); for further information, call 437-0231.

BSO flutist Leone Buyse performs music of Bach, Hummel, Dutilleux, Gaubert, Hindemith, and Bartók with pianist Wendy Ardizzone on Sunday, March 27, at 3 p.m. in a free recital at the First Unitarian Church, 90 Main Street in Worcester. For further information, call 757-0959.

BSO members Nancy Bracken, violin, Mark Ludwig, viola, and Sato Knudsen, cello, participate in a concert on the Richmond Performance Series, Sunday, March 27, at 3 p.m. at the Richmond Congregational Church, 1/4-mile south of the intersection of Routes 295 and 41 in Richmond, Massachusetts. The program includes music of Mozart, Takemitsu, Falla, Fauré, and Vivaldi. There is no admission charge; donations at the door are appreciated. For further information, call (413) 698-2837.

Personal Financial Planning Seminar

BSO planned giving consultant John Brown will conduct a seminar in personal financial planning in the Cohen Annex prior to the Friday-afternoon concert on April 15. The seminar includes luncheon, beginning at noon, and will conclude at about 1:30. If you are interested in attending, please call Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

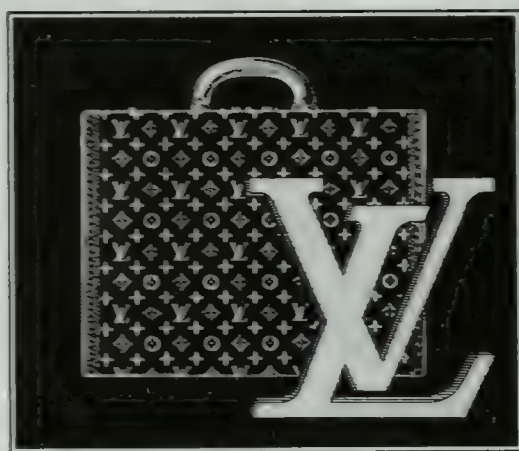
predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

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RIMSKY-KORSAKOV *Russian Easter Overture*

PROKOFIEV

Piano Concerto No. 2 in G minor, Opus 16

Andantino—Allegretto—Andantino

Scherzo: Vivace

Intermezzo: Allegro moderato

Finale: Allegro tempestoso

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Le Sacre du printemps, Pictures from
pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of
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Khorovod (Round dance)—Games of the rival
clans—Procession of the wise elder—Adoration
of the earth (wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young
girls—Glorification of the chosen victim—The
summoning of the ancients—Ritual of the
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Nikolai Rimsky-Korsakov

The Russian Easter, Overture on themes of the Obikhod, Opus 36



Nikolai Andreyevich Rimsky-Korsakov was born at Tikhvin, government of Novgorod, on March 18, 1844, and died at Lyubensk, government of St. Petersburg, on June 21, 1908. The Russian Easter Overture, known in Russian as The Bright Festival, was composed between July 25 and August 20, 1888, and premiered under the composer's direction in St. Petersburg on December 3 that year. The score is dedicated "To the memory of A.P. Borodin and M.P. Mussorgsky," colleagues of Rimsky-Korsakov's who had died in 1881 and 1887, respectively. Emil Paur led the Boston Symphony Orchestra in the work's American premiere on October 22 and 23, 1897. It was performed frequently by Pierre Monteux and Serge Koussevitzky, who led

the last series of subscription performances in March and April 1945. Eleazar de Carvalho conducted single performances in Providence and Boston in February 1949, as well as the orchestra's only Tanglewood performance, on the Tanglewood on Parade concert in August 1956. The score calls for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, glockenspiel, bass drum, triangle, cymbals, tam-tam, harp, and strings.

During much of 1887-88, Rimsky-Korsakov was hard at work on the task of completing and orchestrating the opera *Prince Igor*, which had been left unfinished at the death of his friend Alexander Borodin in February 1887. This left him scant opportunity for original composition, but in the middle of the winter he paused in his generous labor on behalf of a deceased friend long enough to sketch out two newly conceived projects of his own. The following summer he took the sketches with him to a friend's country estate, and there he completed a large orchestral work inspired by certain episodes in the *Arabian Nights* (*Scheherazade*) and a short piece built on liturgical themes from the *obikhod*, a collection of canticles for the Orthodox Church.* The Russian title of this latter work translates as *The Bright Festival*, a popular Russian name for Easter, but in English-speaking countries, for the sake of easy comprehensibility, it has become known as *The Russian Easter*.

The composer himself described the materials of his overture in his memoir, *My Musical Life*, from which the following extracts are taken:

The rather lengthy, slow introduction of the *Easter Sunday Overture* [sic] on the theme of "Let God Arise!" [heard at the very beginning in the woodwinds] alternating with the ecclesiastical theme "An angel wailed" [solo cello], appeared to me, in its beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* [which follows the opening] seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection—in the transition to the *Allegro* of the Overture. The beginning of the *Allegro*, "Let them also that hate Him flee before Him," led to the holiday mood of the Greek orthodox church service on Christ's matins . . . The *obikhod* theme, "Christ is arisen," which forms a sort of subsidiary part of the Overture [a broad lyrical theme in the

*This collection of the most frequently used canticles, published in Moscow in 1772, was the first music to be printed in Russia.

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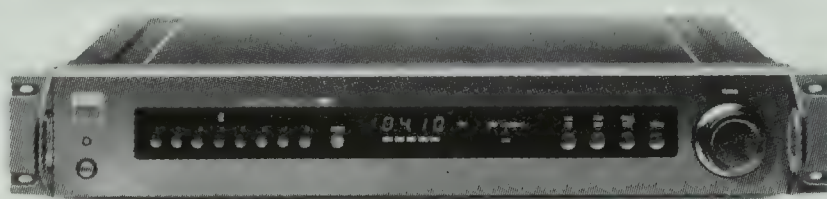
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upper strings], appeared amid the trumpet-blasts and bell-tolling, constituting also a triumphant coda.

This description recounts the essence of the work, its four borrowed themes arranged to move from darkness to light, with the melodies set against original orchestral treatments suggesting the constant ringing of bells (though actually produced, for the most part, on non-percussion instruments). This was the last purely orchestral music of any size that Rimsky-Korsakov was to write; shortly after completing these scores, he encountered the music of Wagner and became, almost helplessly, a convert to Wagnerism and to operatic composition. His justly famed orchestration was to undergo a change, with expanded orchestras and more contrapuntal treatments (in the Wagnerian mode), but as the composer himself noted about *Scheherazade*, the *Russian Easter Overture*, and the slightly earlier *Capriccio espagnole*:

[These works] close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra.

—Steven Ledbetter



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N° 5
CHANEL
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F I L E N E S

Sergei Prokofiev

Piano Concerto No. 2 in G minor, Opus 16



Sergei Sergeyevich Prokofiev was born in Sontsovka, in the Ekaterinoslav district of Russia, on April 23, 1891, and died in Moscow on March 5, 1953. He composed his Second Piano Concerto in 1912-13, performing the solo part in the first performance, which took place at Pavlovsk on August 23, 1913, under the conductor Aslanov. The original score was, according to Philip Hale, lost when the composer's apartment "was confiscated [requisitioned?] by decree of the Soviet government," but sketches of the piano part were saved, and Prokofiev used these to reconstruct the work, while at Ettal, in Bavaria, in 1923. This revised version was first performed in Paris on May 8, 1923, with Prokofiev again as soloist and Serge Koussevitzky conducting.

The same pair gave the first American performances at Boston Symphony Orchestra concerts on January 31 and February 1, 1930. Other pianist/conductor pairs who have performed the concerto with the BSO include Jorge Bolet and Eleazar de Carvalho, Nicole Henriot-Schweitzer and Charles Munch, Malcolm Frager and Munch, John Browning and Erich Leinsdorf (who gave the most recent Symphony Hall performances in November 1965), and Garrick Ohlsson and Seiji Ozawa. The most recent performance took place at Tanglewood in August 1976; Horacio Guti  rrez was the soloist, and Joseph Silverstein conducted. In addition to the solo part, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trombones and tuba, two trumpets, timpani, tambourine, side drum, cymbals, bass drum, and strings.

During the ten years he spent at the St. Petersburg Conservatory, the young Prokofiev developed his own piano playing to a remarkable degree of brilliance and turned out in quick succession his first two piano concertos. The premiere of his First Concerto had given him a taste of what it was like to be somewhat controversial, to be discussed by the leading critics in both St. Petersburg and Moscow. There was something of a furor, and Prokofiev astutely used the excitement when, in his final year at the conservatory (1913-14), he aimed for the Rubinstein Prize, the top piano award offered by the institution, choosing as his competition piece not a classical concerto but his own work, even going to the extent of having the score printed for the occasion! (He won the prize, though the judges were not unanimous.)

By this time Prokofiev had already completed and performed his Second Concerto, which, according to one critic, left its listeners "frozen with fright, hair standing on end." Actually, many of them seem to have been ready for such a reaction even while on their way to the performance, which took place in the slightly out-of-the-way town of Pavlovsk. The critics came out from St. Petersburg in force, sensing the kind of event that sells newspapers. The reviewer in the *Petersburgskaya Gazeta* wrote:

The debut of this cubist and futurist has aroused universal interest. Already in the train to Pavlovsk one heard on all sides, "Prokofiev, Prokofiev, Prokofiev." A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school; it should be remembered that the composer was just twenty-one]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. "Such music is enough to drive you crazy!" is the general comment. The hall empties. The young artist ends his



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concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow, Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: "To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this."

Of course, we can't be positive that the audience in Pavlovsk heard the piece as we know it today, since the manuscript was lost and had to be reconstructed ten years later on the basis of the solo piano part, but on the whole it seems likely that any changes were relatively minor. Thus, we are rather bemused—not to say astonished—at the vehemence of the early reaction. Certainly there are moments in the score that might raise eyebrows, but there are also wonderful lyric ideas, delicate colors, and accessibly elementary harmonies, with varied passages of rich pianistic elaboration.

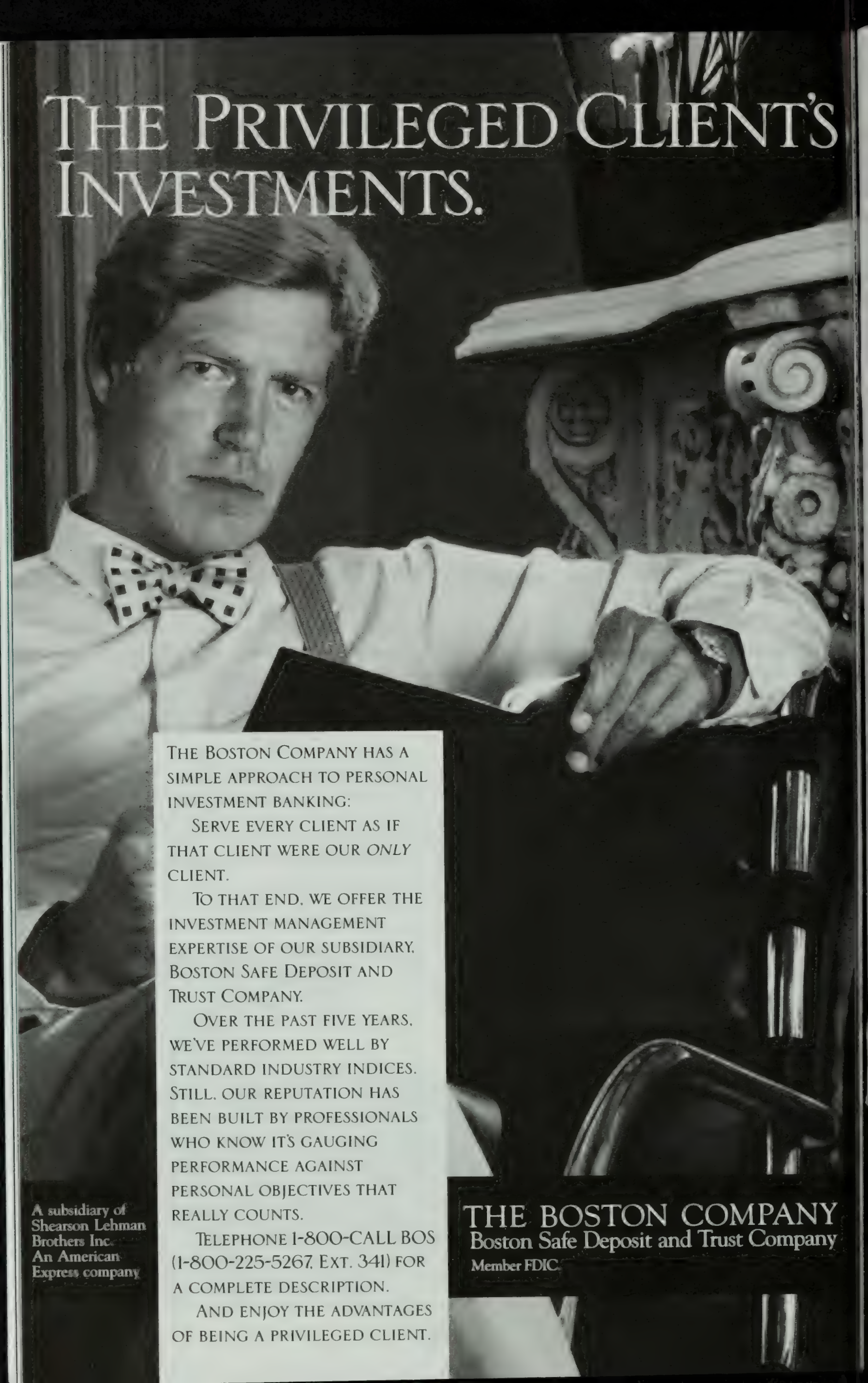
Prokofiev's beginning is about as atypical as one can imagine: instead of dramatic fireworks between opposing forces (piano and orchestra), a gentle introductory phrase in the muted strings (*pizzicato*) and clarinets ushers in Chopinesque figuration in the pianist's left hand, supporting a long, delicate melody in the right. A faster, marchlike section brings in the acerbic, witty, piquant side of Prokofiev, culminating in an extended solo that is not a *cadenza*—more or less irrelevant to the musical discourse—but a continued working out of its issues, though the soloist completely takes over until the climactic return of the orchestra and a *pianissimo* recollection of the opening.

The scherzo is a relentless *moto perpetuo* in which the soloist has unbroken sixteenths played by both hands in octave unison throughout, while the orchestra supplies color and background in a sardonic mood. In the *Intermezzo*, the orchestra suggests a dark, heavy march (with many repetitions of a four-note bass figure hinting at a *passacaglia*); over this the piano cavorts with figures alternately delicate and forceful.

The finale brings on the traditional opposition between forces, with the soloist attempting to overwhelm the orchestra now with fleet brilliance, now with full-fisted chords. This does not, however, preclude a surprisingly tranquil contrasting passage begun by clarinets and violas, but carried on at some length by the unaccompanied piano, sounding like a Russian folk melody. This melody is the subject of much further discussion, growing more energetic and lively, eventually—after another extended solo passage, here more like a traditional *cadenza*—reappearing embedded in the rhythmic orchestral material that brings the concerto to its breathtaking close.

—S.L.

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Igor Stravinsky

Le Sacre du printemps (The Rite of Spring)



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. *Le Sacre du printemps* was formally commissioned by Serge Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912 and completed the sketch score on November 17 "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913. Leopold Stokowski led the Philadelphia Orchestra in the first American performance on March 3, 1922. Pierre Monteux led the first Boston Symphony Orchestra performances on January 25 and 26, 1924; he also led the BSO in the

first New York performance that January 31. Since then it has been conducted at BSO concerts by Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar de Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, William Steinberg, and Seiji Ozawa, who led the most recent subscription performances in September and October 1981, following those with tour performances in Japan and Europe. Charles Dutoit conducted the most recent Tanglewood performance in June 1986. The score of *Le Sacre* calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tamtam, rape guero, and strings.

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*. Then, in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

Vesna Sviasschennaya is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:

FIRST PART: THE KISS OF THE EARTH

The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great

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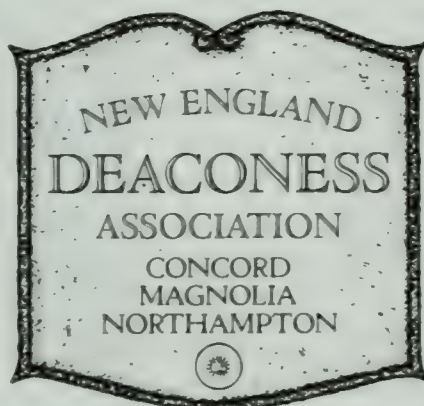
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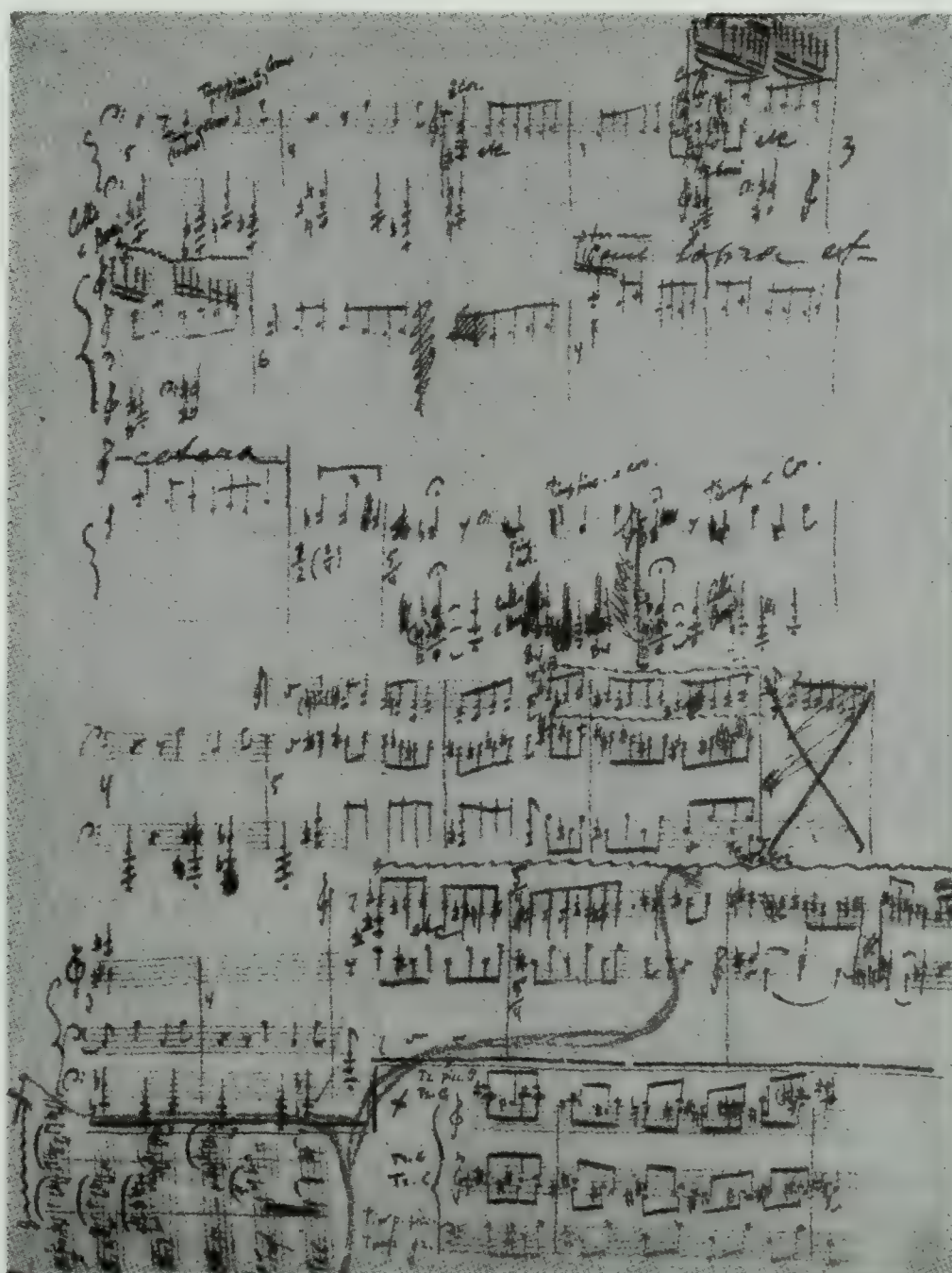
action. The old men bless the earth. *The Kiss of the Earth*. The people dance passionately on the earth, sanctifying it and becoming one with it.

SECOND PART: THE GREAT SACRIFICE

At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the section entitled "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by January 7, 1912, he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of March 7 to his old friend Anatoly Rimsky-Korsakov, the son of



Sketches by Stravinsky for the section of "Le Sacre du printemps" called "Games of the rival clans"

his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

About June 9, Stravinsky was invited to the home of Debussy's friend Louis Laloy; he arrived with a four-hand piano arrangement of *Le Sacre* and persuaded Debussy, who was also there, to play through it with him. Laloy recalled:

Sometimes humming a part that had been omitted from the arrangement, [Stravinsky] led into a welter of sound the supple, agile hands of his friend. Debussy followed without a hitch [which speaks volumes for Debussy's ability at the keyboard!] and seemed to make light of the difficulty. When they had finished, there was no question of embracing, nor even of compliments. We were dumbfounded, overwhelmed by this hurricane which had come from the depths of the ages, and which had taken life by the roots.

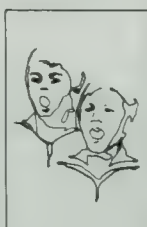
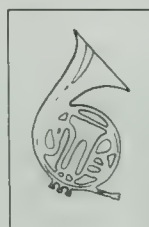
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Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had been a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky said to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage:

I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.



Vaslav Nijinsky in a photo taken by Stravinsky

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He never forgot the imperturbability of the conductor during the entire melee:

I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted, and . . . happy." With the impresario's instinct for publicity, Diaghilev recognized that the evening's events were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the work (not counting a Russian performance under Koussevitzky in the meantime). This time the triumph was total. A reviewer wrote:

After the last chord there was delirium. A mass of spectators, in a fervor of admiration, screamed the name of the author, and the entire audience began to look for him. An exaltation, never to be forgotten, reigned in the hall, and the applause went on until everyone was dizzy. The reparation is complete. Paris is rehabilitated. For Igor Stravinsky, the homage of unlimited adoration.

The composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité.

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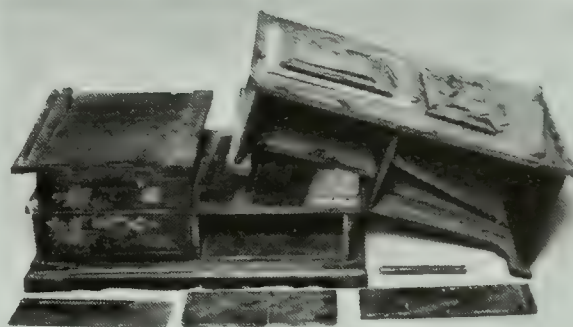
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After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the “polychord” mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the “tyranny of the bar line” that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last seventy-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gave a predictable stress every two, three, or four beats. But in *Le Sacre*, the motion grows out of added reiterations of the basic *beat*, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also



Sketches of Maria Piltz, who danced the role of the sacrificial victim, in the final scene of “Le Sacre”



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affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) In *Le Sacre* there are two basic ways that this additive rhythm is expressed. The simpler kind occurs in the first dance (following the Introduction to Part I), "Auguries of spring," in which the meter is written in a virtually unchanging pattern (here, 2/4) with irregular and unpredictable stresses created by dynamic accent. The more complicated and radical kind of rhythmic treatment occurs when the basic rhythmic unit is a short note value—say an eighth-note—and it is grouped in constantly changing patterns, as in the concluding "Sacrificial dance," which was so new in rhythmic conception that Stravinsky could not find a way to write it down for a long time—though he was able to play it on the piano! Originally he wrote the passage with a basic unit of sixteenth-notes (a few years later he doubled the note values to make them easier to read). The first measures of the dance are written in these meters: 3/16, 2/16, 3/16, 3/16, 2/8, 2/16, 3/16, 3/16, 2/8, 3/16, 3/16, 5/16, etc. Even within these meters as written, the expected stress on the downbeat is not always present; nothing is predictable. Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, growing to the frenetic climax of the final sacrifice.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other (these contrasting but simultaneous rhythms were choreographed, in the original production, by different groups of dancers, bringing a correspondence between aural and visual elements). The "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* their music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.

—S.L.

More . . .

There are no current full-scale biographies of Rimsky-Korsakov in English, most of the serious studies (except for a few articles and a 1945 biography by Gerald Abraham) being available only in Russian. But the composer's autobiography, *My Musical Life*, is full of interesting details; it is currently available in a very pricey reprint edition (Vienna House). Daniel Barenboim has recorded the *Russian Easter Overture* with the Chicago Symphony (DG) and Leonard Slatkin with the St. Louis Symphony (Telarc); both versions are available on compact disc and coupled with a selection of other popular short orchestral works from Russian composers. David Zinman's recording with the Rotterdam Philharmonic (Philips) uses the overture as a useful filler to a performance of Rimsky's *Antar* Symphony (LP only).

Prokofiev has suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwarz (Norton paperback), which is filled with a broad range of fascinating material. An updated edition carries the story forward to 1980 (University of Indiana). The standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his recently published memoir, *Prokofiev by Prokofiev*



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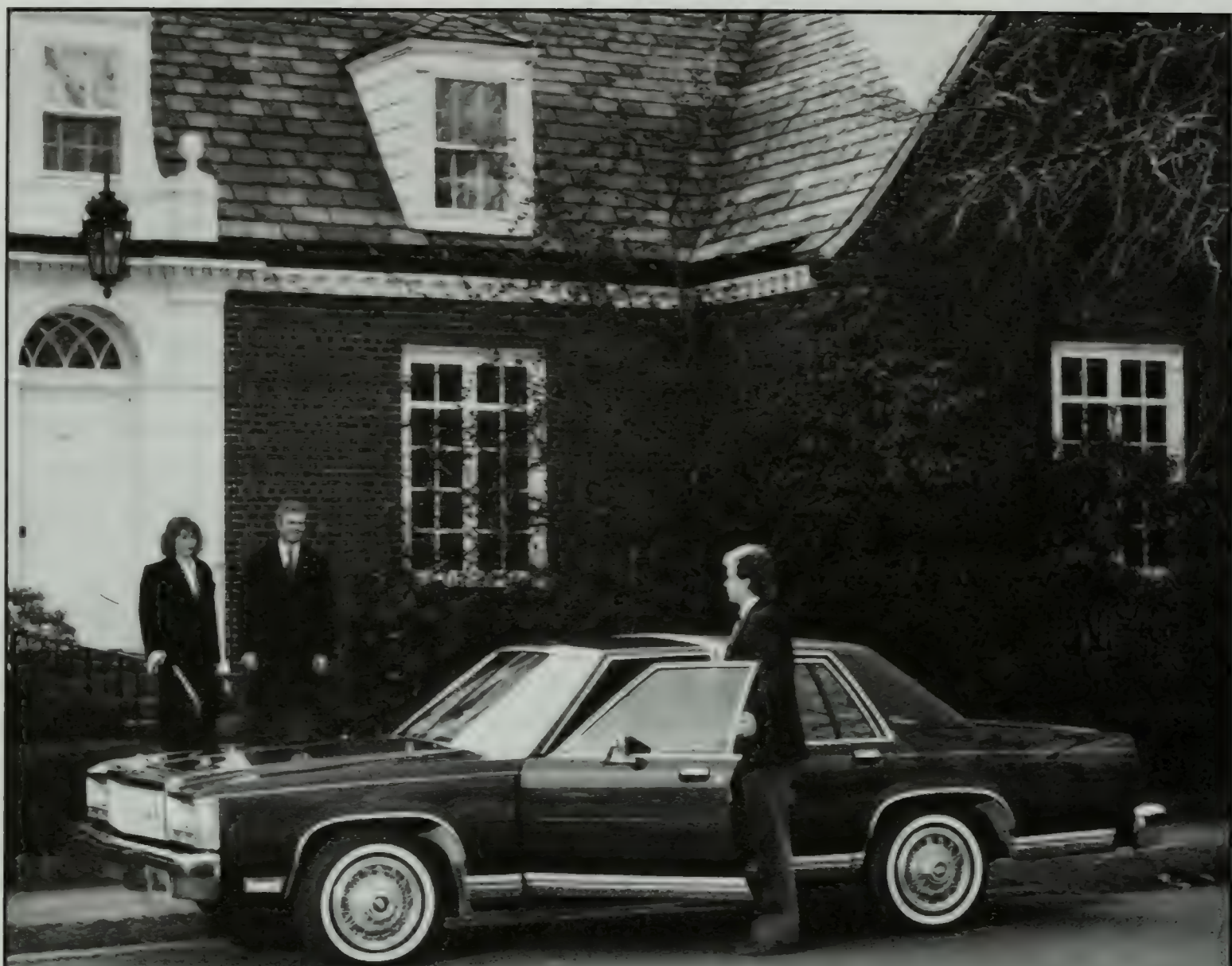
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(Doubleday). The Second Concerto has never been as popular as either the First or Third, and it remains unavailable on compact disc. There are, however, several possibilities on LP. Vladimir Ashkenazy performs the first two concertos with André Previn and the London Symphony Orchestra (London), while Michel Béroff couples the Second and Third concertos in his recording with Kurt Masur and the Leipzig Gewandhaus Orchestra (Angel). Though it is now a quarter of a century old, it is worth remembering, too, one of the earliest recordings made by Malcolm Frager, who performs the Second Concerto with the Paris Conservatory Orchestra under René Leibowitz (on the budget Victrola label, coupled with Haydn's E-flat sonata, No. 53).

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and his Works* (University of California). The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). Primary source material can also be found in the three volumes of Stravinsky letters, edited by Robert Craft (Knopf). They may tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. Relevant to *Le Sacre du printemps* are *Stravinsky in the Theatre*, edited by Minna Ledermann (Da Capo paperback), Richard Buckle's *Nijinsky* (Simon and Schuster), and Prince Peter Lieven's *The Birth of the Ballets-Russes* (Dover paperback). *Confronting Stravinsky*, edited by Jann Pasler (California), a new volume of essays from a centennial conference in 1982, offers some very enlightening material, including Jann Pasler's article on music and spectacle in *Petrushka* and *Le Sacre*. *The Music of Igor Stravinsky* by Pieter C. van den Toorn (Yale), a highly technical analytical study, devotes an extensive and informative chapter to *Le Sacre*. Another recent contribution of considerable importance is Richard Taruskin's article "Russian Folk Melodies in *The Rite of Spring*" in the Fall 1980 issue of the *Journal of the American Musicological Society*. *Le Sacre* enjoys many fine performances on record, of which the composer's own will always have an important place. Stravinsky conducts the Columbia Symphony Orchestra in performances of both *Le Sacre* and *Petrushka* now available on a single compact disc (CBS). Another historic recording worth watching out for pairs the Boston Symphony Orchestra with Pierre Monteux in the same two works, both of which he premiered (RCA compact disc). Gennady Rozhdestvensky has recorded the ballet with the London Symphony Orchestra (Nimbus, coupled with the *Firebird* Suite). Seiji Ozawa's performance with the Boston Symphony Orchestra remains available on LP (Philips), as does an older BSO recording conducted by Michael Tilson Thomas (DG). Other recommended performances include those of Charles Dutoit with the Montreal Symphony (London, coupled with the *Symphonies of Wind Instruments*), Pierre Boulez with the Cleveland Orchestra (CBS, coupled with *Petrushka*), and Herbert von Karajan with the Berlin Philharmonic (DG, coupled with *Apollo*).

—S.L.



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Gennady Rozhdestvensky



In addition to conducting symphonic and operatic performances, Gennady Rozhdestvensky is also a pianist and author, and he frequently performs in concert with his wife, pianist Viktoria Postnikova. The son of the Soviet conductor Nikolai Anosov and the singer Natalya Rozhdestvenskaya, Gennady Rozhdestvensky made his debut as a conductor of the Bolshoi Orchestra in 1951 while he was still a student at the Moscow Conservatory, from which he graduated with specialties in both conducting and piano. Between 1965 and 1970 he was chief conductor of the Bolshoi Orchestra. From 1965 to 1974 he was artistic director and chief con-

ductor of the Grand Symphony Orchestra of the U.S.S.R. Radio and Television System. Mr. Rozhdestvensky became world-famous after his first visit to the United States in 1956, and he has since returned to this country for about a dozen tours. In addition to appearances in many of the world's most important musical centers, he has also been chief conductor of the Stockholm Philharmonic, the BBC Symphony Orchestra, and the symphony orchestra of the Vienna Philharmonic Society. At Covent Garden he has conducted Mussorgsky's *Boris Godunov* and Tchaikovsky's *The Nutcracker*; he has conducted Mussorgsky's *Khovanshchina* at Perugia in Italy. From 1972, Mr. Rozhdestvensky was chief conductor at the Moscow Chamber Musical Theater, where dozens of foreign and Russian classics and modern operas were staged under his direction. In 1982 he was appointed to lead the Grand Symphony Orchestra of the U.S.S.R. Ministry of Culture, a company formed at his initiative. Since that time he has made fifty-two records with that orchestra, including cycles of the Glazunov, Shostakovich, and Bruckner symphonies. Mr. Rozhdestvensky's enormous repertory includes more than 1500 compositions, with twentieth-century music holding a special place. He conducted the premieres of Prokofiev's Second, Third, and Fourth symphonies, and he has been instrumental in popularizing that composer's music. He is also a tireless champion of new music, notably that of Alfred Schnittke and others of the younger generation of Soviet composers.

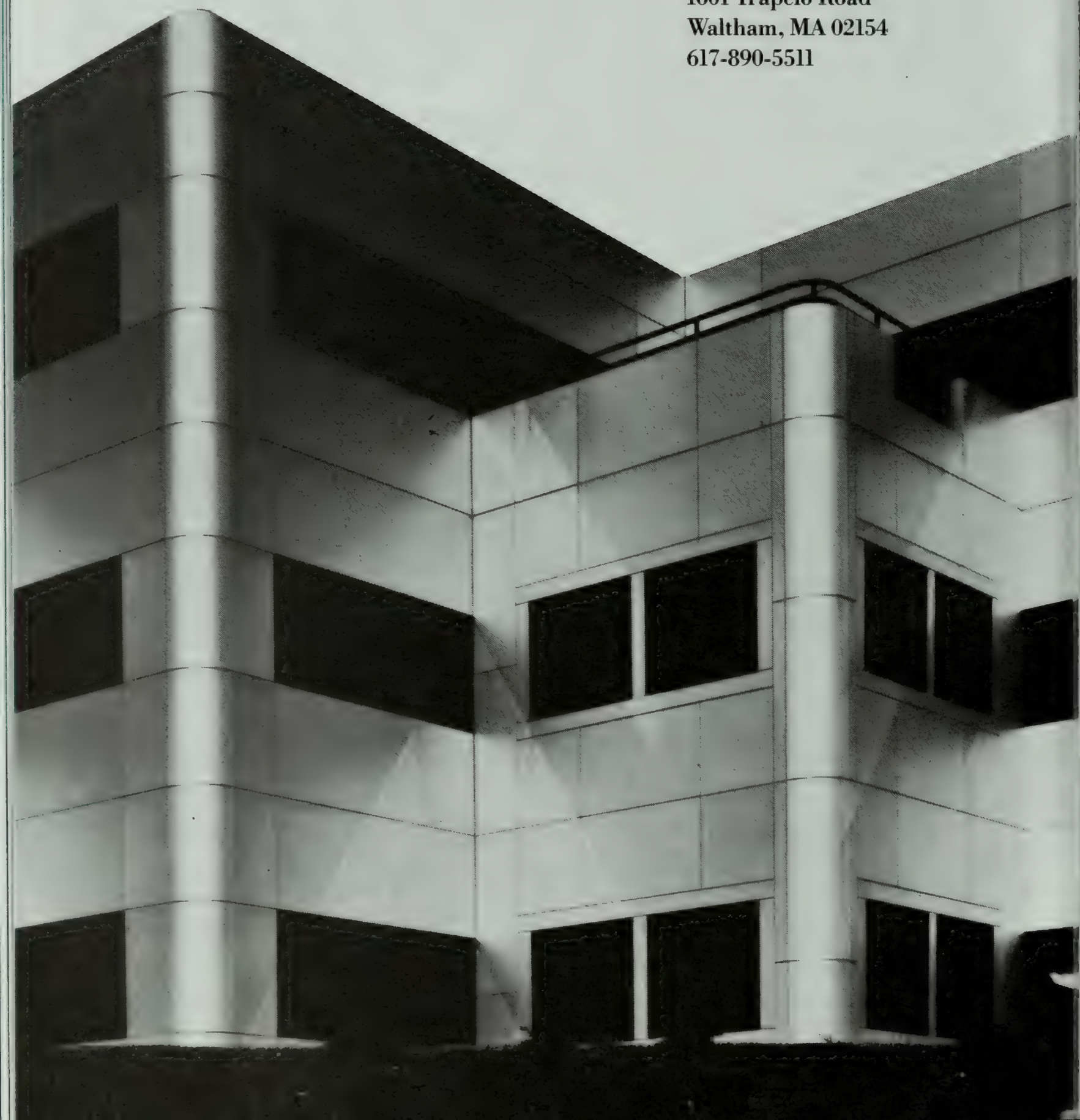
Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate (1970), the holder of a special diploma from the Charles Claux Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Mont company. This month's concerts bring Mr. Rozhdestvensky to Symphony Hall for his first subscription appearances since his BSO debut in 1978; he has conducted the orchestra at Tanglewood on several occasions, most recently last summer, when he led three programs.



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Viktoria Postnikova



Soviet pianist Viktoria Postnikova won attention in the West when she shared second prize in the 1966 Leeds International Piano Competition. Born in Moscow, Ms. Postnikova studied with Yakov Fliere at the Moscow Conservatory, from which she graduated in 1967. She embarked upon an international career following a series of competition successes which included not only Leeds, but also the Chopin Competition in Warsaw and the Tchaikovsky Competition in Moscow. Ms. Postnikova has appeared as soloist with all the leading orchestras of the Soviet Union and with many prestigious American and European ensembles,

including the Boston Symphony, the London Symphony, the Royal Philharmonic, the Chicago Symphony, and many others, under such conductors as Sir John Barbirolli, Sir Adrian Boult, Sir Colin Davis, Sir Alexander Gibson, Yuri Temirkanov, and her husband, Gennady Rozhdestvensky, with whom she often performs in duet and in chamber music. She also performs frequently in solo recital. Ms. Postnikova's repertoire ranges from Scarlatti, Bach, and Handel through the Viennese and Romantic classics to Ives, Berg, Shostakovich, and Schnittke, and she has an extensive discography. She lives in Moscow with her husband and son, Alexander, a young violinist who made his debut in a Tanglewood Music Center recital in August 1986. Ms. Postnikova made her first Boston Symphony Orchestra appearances in April 1978 and has appeared with the orchestra at Tanglewood on several occasions, most recently last summer.



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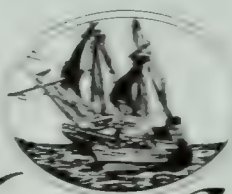
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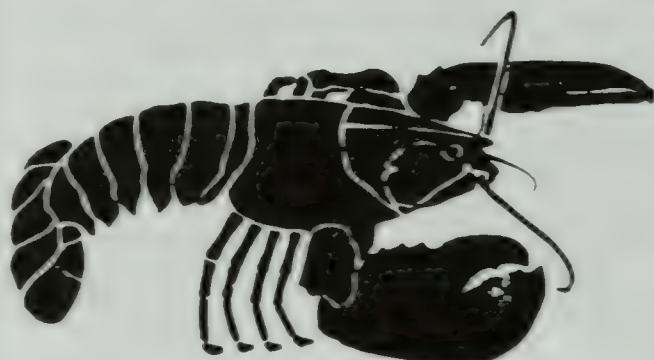
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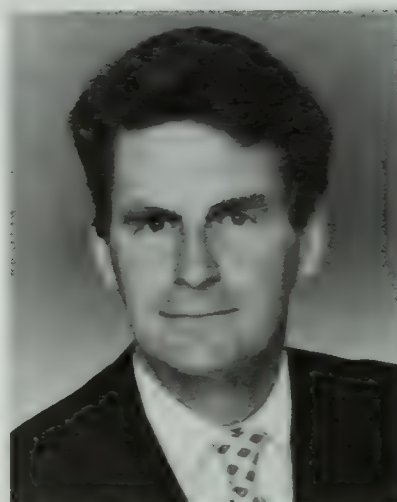
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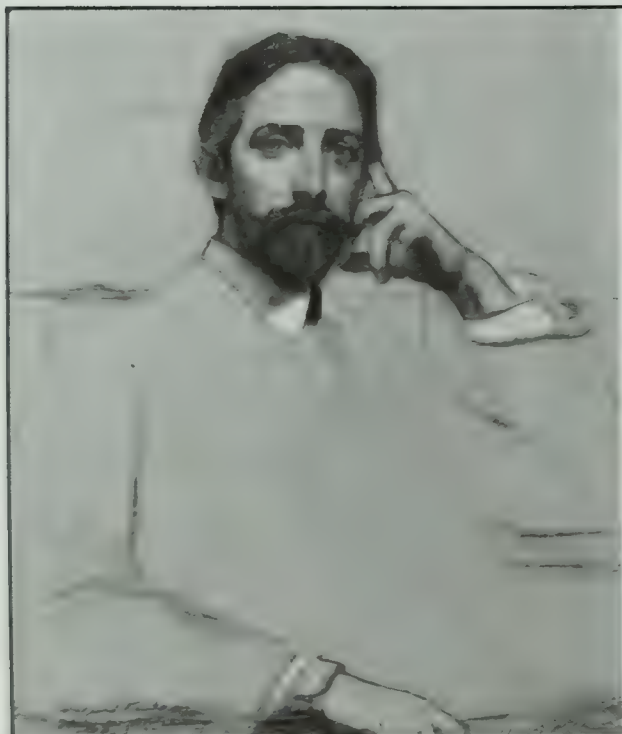


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SUPPER CONCERT V

Thursday, March 17, at 6

Tuesday, March 22, at 6

JENNIE SHAMES, violin

LAWRENCE WOLFE, double bass

PETER HADCOCK, clarinet

ROLAND SMALL, bassoon

RONALD FELDMAN, conductor

PETER CHAPMAN, trumpet

NORMAN BOLTER, trombone

ARTHUR PRESS, percussion

JAMES KLEYLA, narrator

STRAVINSKY

L'Histoire du soldat (The Soldier's Tale)

Text by C.F. Ramuz

English adaptation by Judith Cohen

The Soldier's March

Music to Scene I

The Soldier's March

Music to Scene II

Music to Scene III

The Soldier's March

The Royal March

The Little Concert

Three Dances

Tango

Waltz

Ragtime

The Devil's Dance

The Little Choral

The Devil's Song

The Great Choral

Triumphal March of the Devil

Please exit to your left for supper following the concert.

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Igor Stravinsky***L'Histoire du soldat (The Soldier's Tale)***

During the first World War, Stravinsky was living in Switzerland, cut off from his family estates by revolution in Russia and from performance royalties of his notorious and popular ballet scores by the impossibility of keeping the Ballets Russes functioning in wartime. The idea occurred to him of creating a small-scale theatrical production that could tour on a shoestring and perform almost anywhere. He chose a plot line adapted from a story by Afanasiev involving encounters between the Devil and a nameless soldier, an Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, divided in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin and double bass, plus a percussionist playing high and low pitched side drums, bass drum, cymbals, tambourine, and triangle.

Though derived from Russian stories, the plot of *L'Histoire du soldat (The Soldier's Tale)* was adapted into a wider cultural framework with some reflection of the traditional Faust stories. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin (which symbolizes his soul). He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter he plays cards with the Devil and plies him with wine until finally the Devil falls unconscious, so the soldier is able to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after the soldier has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

The first performance, which took place in Lausanne, Switzerland, on September 28, 1918, was a great success, but it could not be repeated when an influenza epidemic closed the theaters. Stravinsky quickly adapted the musical score as a concert suite retaining most of the larger musical numbers; it was first performed under Ernest Ansermet in London on July 20, 1920. The suite contains those passages of the score that are the most musically self-sufficient; at the same time, these passages summarize the action of the story—the soldier's march homeward, his violin, his arrival at the palace, the dances of the princess (in the popular styles of tango, waltz, and ragtime), the temporary driving out of the Devil, and the Devil's final triumph.

Stravinsky himself commented that *L'Histoire* has a characteristic "sound"—"the scrape of the violin and the punctuation of the drums," the former representing the Soldier's soul and the latter the *diablerie*. It is through performances of the concert suite that Stravinsky's work is generally known; the present performances offer a rare opportunity to hear Stravinsky's music complete.

—Steven Ledbetter

Massachusetts-born violinist **Jennie Shames** made her first concert appearance at five; she has since performed extensively in solo recital and with orchestras throughout New England and Pennsylvania. While at Harvard University, where she earned her bachelor's degree in 1979, she was concertmaster of and a frequent soloist with the Bach Society Orchestra. During that time she was also an orchestra member and often concertmaster of the Opera Company

Lawrence Wolfe is a native of Boston and a graduate of the New England Conservatory of Music, where he studied double bass with Leslie Martin and Gary Karr. As a student at the Tanglewood Music Center, he was awarded the Albert Spaulding Prize for the most promising instrumentalist. When he joined the Boston Symphony Orchestra in 1970, he was its youngest member; in 1981 he was appointed assistant principal bass of the BSO and principal bass of the Boston

Peter Hadcock is E-flat clarinetist and assistant principal clarinetist of the Boston Symphony Orchestra, which he joined in 1965. Mr. Hadcock holds a bachelor's degree and performer's certificate from the Eastman School of Music. He has played solo and chamber music recitals throughout the northeast, and he has presented master classes in the United States and in the People's Republic of China. Mr. Hadcock has taught at the State University of New

Bassoonist **Roland Small** grew up in Dayton, Ohio, and went on to study at Indiana University, also studying privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. From 1967 until 1975, when he joined the Boston Symphony Orchestra, he was a member of the Vancouver Symphony Orchestra, having previously held positions in the Dallas

A member of the Boston Symphony Orchestra's trumpet section since 1984, **Peter Chapman** was named second trumpet following auditions earlier this season. Born in Montreal, Canada, Mr. Chapman received both his bachelor's and master's degrees in music from Boston University and first performed with the BSO while still a student at Boston University in 1966.

of Boston. In 1978, Ms. Shames won the Arlington Philharmonic Young Artists Competition and played the Brahms Violin Concerto with that orchestra. She attended the Young Artists Program at Tanglewood in 1974 and was a member of the Tanglewood Music Center fellowship program in 1976; her teachers included Jerome Rosen and Joseph Silverstein. Ms. Shames joined the Boston Symphony Orchestra in 1980.

Pops. Mr. Wolfe has performed as soloist with both the BSO and Pops, and his recital appearances throughout the northeast have included Carnegie Hall and Jordan Hall. His record, "Lawrence Wolfe, Double Bass," on Titanic records, led to his appointment as a judge in the 1982 International Double Bass Competition on the Isle of Man in England. He is currently on the faculties of Boston University and the New England Conservatory.

York at Buffalo and at the Hartt School of Music in Connecticut. Currently on the faculties of the New England Conservatory and the Tanglewood Music Center, he was visiting professor of clarinet at Eastman in the spring of 1982. Mr. Hadcock has edited music for International Music Publishers, has had articles published in several magazines, and has compiled a book of excerpts for E-flat clarinet.

Symphony, the National Symphony, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo. Mr. Small spent the summer of 1952 at the Tanglewood Music Center. From 1956 to 1962 he played at the summer festival in Marlboro, Vermont, under the direction of Rudolf Serkin.

Before joining the Boston Symphony Orchestra he was a member of the Boston Pops Orchestra and principal trumpet of the Boston Pops Esplanade Orchestra. He has also been principal trumpet of the Opera Company of Boston and of the Boston Ballet. Mr. Chapman teaches at both Boston University and the Boston Conservatory.

Trombonist **Norman Bolter** joined the Boston Symphony Orchestra in 1975, when he was twenty. A native of Minneapolis, Minnesota, he began his musical studies at the age of nine. He studied with Steven Zellmer while still in high school, later attended the New England Conservatory of Music, where he studied with John Swallow, and was a member of the Boston University

Born in Brooklyn, New York, **Arthur Press** studied at the Juilliard School, where his teachers were Morris Goldenberg and Saul Goodman. At that time, he played in Latin and jazz nightclub bands, in addition to performing music of John Cage and other contemporary composers. Before joining the Boston Symphony Orchestra in 1956,

Originally from Miami, Florida, baritone **James Kleyla** moved to Boston in 1981 on an Opera Theatre scholarship from Boston University. During the summer of 1984 he was a fellowship student at the Tanglewood Music Center. Mr. Kleyla has performed in Boston Symphony Orchestra performances of the Beethoven Choral Fantasy and Bach's *St. Matthew* Passion under the direction of Seiji Ozawa, and he has been featured on Boston Symphony Youth Concerts in music of Mozart, Berlioz, and Mahler and as narrator for excerpts from Walton's *Façade*. Mr. Kleyla has also appeared with Boston Lyric Opera, Boston Concert Opera, Banchetto Musicale, the

Born in Brooklyn, New York, and a graduate of Boston University, cellist **Ronald Feldman** joined the Boston Symphony Orchestra in 1967. His teachers included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and Brandeis University; he is currently on the faculty of the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he was a mem-

Tanglewood Institute Young Artists Program and a Fellow at the Tanglewood Music Center, where he received the C.D. Jackson Prize. Before joining the Boston Symphony Orchestra, Mr. Bolter was a member of the Springfield Symphony for two years. For five years he was a member of the Empire Brass Quintet, which won the 1976 Naumburg Award for Chamber Music.

Mr. Press played with the Little Orchestra Society of New York under Thomas Scherman and was solo percussionist at New York's Radio City Music Hall. He has been head of the Boston Conservatory's percussion department since 1967, and, with several BSO colleagues, he is a member of the jazz ensemble The WUZ.

June Opera Festival of New Jersey, and the Gold Coast Opera Theatre of South Florida. Under the baton of John Oliver, he has been baritone soloist in Orff's *Carmina burana* with the Boston Ballet, Bach's Mass in B minor, Handel's *Messiah*, Haydn's *The Seasons*, and the Verdi *Requiem*. Other solo credits include Mendelssohn's *Elijah*, Haydn's *Creation*, and Beethoven's *Missa Solemnis*. Mr. Kleyla's operatic roles include Mozart's Don Giovanni and Masetto, Escamillo in *Carmen*, Dandini in *La Cenerentola*, Schaunard in *La bohème*, Germont in *La traviata*, and Tarquinius in *The Rape of Lucretia*.

ber of the contemporary chamber group Collage and is now a member of the Greylock Trio for flute, cello, and harp and of the Copley String Trio. Mr. Feldman has been music director of the New England Philharmonic (formerly the Mystic Valley Orchestra) since 1983, and this is his first season as music director of the Worcester Symphony. In addition, he has been a guest conductor with the Boston Pops both at Symphony Hall and at Tanglewood.



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"Salute to Symphony" 1988 Raises \$255,000

"Salute to Symphony" 1988, the major Boston Symphony Orchestra fundraising and community outreach effort of March 4, 5, and 6, raised \$255,000 for the Boston Symphony Orchestra, Inc. Activities included daily broadcasts on WCRB-102.5-FM, a live telecast on WCVB-TV Channel 5 featuring conductors Seiji Ozawa, John Williams, and Harry Ellis Dickson with the orchestra, and a special "Salute to Youth," an afternoon celebrating the 150th anniversary of music in America's public schools, and which brought together John Williams, Harry Ellis Dickson, cellist Yo-Yo Ma, actor Bronson Pinchot, and members of the Boston Symphony Orchestra, the Greater Boston Youth Symphony Orchestra, and the New England Conservatory Youth Philharmonic Orchestra for a concert performed to a capacity audience of more than 4,000 people at the new Hynes Convention Center. Raytheon Company, in its third year of corporate sponsorship, was corporate underwriter for this year's "Salute to Symphony," which is a project of the Boston Symphony Association of Volunteers.

Gabriella Beranek, co-chairman of this year's "Salute" along with her husband, Leo Beranek, expressed her thanks "to all of the people who worked so very hard to make this year's 'Salute' a success, especially the many people who pledged and the hundreds of volunteers who donated their time. We are very grateful to WCRB, WCVB, and Raytheon for their generous support, and it was particularly gratifying to have so many young people participate through the 'Salute to Youth.' We would also like to thank radio stations WHDH, WROR, and WEEI for contributing hours of public service airtime."

Attention, Longtime Subscribers!

On Tuesday, May 10, the Boston Symphony Orchestra will hold a luncheon in honor of those concertgoers who have been attending BSO performances for 50 years or more. Invitations to this event will be mailed next month; meanwhile, in order to insure a com-

plete mailing list, the Development Office is trying to identify longtime patrons, including those who are no longer able to attend Symphony Hall concerts. If you know of a longtime BSO concertgoer, or if you yourself fall into this category and have not responded to the Development Office's letters of July 1987 or January 1988, please contact Margaret Warner at 266-1492, ext. 137. She will add your name to the mailing list of those who will receive invitations to the luncheon.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Muriel C. Kasdon and Marjorie C. Paley Chair

Muriel Kasdon and Marjorie Paley are sisters. Interested in the BSO and concerned for its future needs, they generously donated to the orchestra property they owned adjacent to Symphony Hall. In recognition of their substantial gift, the Trustees established a chair in their honor. Actively involved in the civic and political life of the city of Boston for many years, Mrs. Kasdon served on the Buildings and Grounds Committee of the BSO during her two terms as an Overseer of the orchestra. She calls the BSO "an important gem to maintain." The Kasdons and Paleys are longtime Boston Symphony subscribers who enjoy both the music and intermissions, during which they spend time with friends like Sheldon Rotenberg, who occupies the chair in the orchestra named for the sisters. The friendship between Mrs. Paley's son Michael and Mr. Rotenberg's son David prompted the designation of this chair. Both the Kasdon and Paley families are enthusiastic about combining their interests in the common goal of support for the Boston Symphony Orchestra's future.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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BSO Members in Concert

BSO flutist Leone Buyse performs music of Bach, Hummel, Dutilleux, Gaubert, Hindemith, and Bartók with pianist Wendy Ardizzone on Sunday, March 27, at 3 p.m. in a free recital at the First Unitarian Church, 90 Main Street in Worcester. For further information, call 757-0959.

BSO members Nancy Bracken, violin, Mark Ludwig, viola, and Sato Knudsen, cello, participate in a concert on the Richmond Performance Series, Sunday, March 27, at 3 p.m. at the Richmond Congregational Church, 1/4-mile south of the intersection of Routes 295 and 41 in Richmond, Massachusetts. The program includes music of Mozart, Takemitsu, Falla, Fauré, and Vivaldi. There is no admission charge; donations at the door are appreciated. For further information, call (413) 698-2837.

BSO members Amnon Levy, violin and viola, and Thomas Martin, clarinet, with pianist Yvette Roman Schleifer, perform music of Beethoven, Mozart, and Hindemith on the Charlestown Preservation Society Chamber Music Series, 76 High Street in Charlestown, on Friday, April 8, at 8 p.m. and on Sunday, April 10, at 3 p.m. Tickets are \$10; for reservations or further information, call 241-7848.

Ozawa Video Documentary Available at Symphony Shop

The documentary "Ozawa" by acclaimed filmmakers Albert and David Maysles has been released on VHS videocassette by Sony. Produced by former BSO Assistant Manager Peter Gelb, the film follows BSO Music Director Seiji Ozawa from Tanglewood to Europe and Japan. Scenes of Mr. Ozawa as teacher and student are interwoven with Boston Symphony Orchestra performance and rehearsal footage with Rudolf Serkin, Yo-Yo Ma, Jessye Norman, and Edith Wiens in excerpts from Mahler's Symphony No. 2, Beethoven's Piano Concerto No. 2, and Dvořák's Cello Concerto in B minor. Priced at \$29.95, "Ozawa" is now available at the Symphony Shop.

MBTA Green Line Track Reconstruction Program

Attention, Green Line riders! Please note that the current phase of the MBTA's Green Line track reconstruction program, continuing through December 31, 1988, necessitates the use of shuttle buses in place of underground streetcar service between Kenmore and Park Street stations on weeknights and on selected weekends from 8:45 p.m. until the end of service. (Until now, the track reconstruction project required shuttle buses only between Kenmore and Copley; the current phase extends the shuttle bus route to include the Arlington, Park Street, and Boylston stations, in that order.) Transfer between the shuttle bus and Green Line streetcars at Park Street or Kenmore is free. Bus fare is 50¢.

Also as part of the current phase of track reconstruction, streetcar service along the entire "E" line (Brigham Circle) will end at 8:45 p.m. on weeknights and selected weekends through December 1988. Service along the Brigham Circle line, which includes the Symphony stop, will be provided by MBTA Bus 39 (Forest Hills to Copley), which will now include the Copley, Arlington, Park Street, and Boylston stations (in that order) on its inbound route, and which will begin its outbound route at Arlington and Park Square, picking up Copley Station passengers at Dartmouth and St. James Street.

The Orange Line will continue its service uninterrupted, servicing Symphony Hall via its Massachusetts Avenue station just south of Huntington Avenue.

Personal Financial Planning Seminar

BSO planned giving consultant John Brown will conduct a seminar in personal financial planning in the Cohen Annex prior to the Friday-afternoon concert on April 15. The seminar includes luncheon, beginning at noon, and will conclude at about 1:30. If you are interested in attending, please call Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
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Harold D. Hodgkinson chair
Lawrence Wolfe
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Leone Buyse
Marian Gray Lewis chair

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Lois Schaefer
*Evelyn and C. Charles Marran
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Ann S.M. Banks chair
Thomas Martin
Peter Haddock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom
*Farla and Harvey Chet
Krentzman chair*

Bassoons

Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfohl
Richard Mackey
Jonathan Menkis

Trumpets

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Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison

Trombones

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*J.P. and Mary B. Barger chair,
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Bass Trombone

Douglas Yeo

Tuba

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Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith
Peter and Anne Brooke chair
Arthur Press
*Assistant Timpanist
Peter Andrew Lurie chair*
Thomas Gauger
Frank Epstein

Harp

Ann Hobson Pilot
Willona Henderson Sinclair chair

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Harry Shapiro

Librarians

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Aspen Music Festival
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Dave Brubeck
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Cincinnati May Festival
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Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Bobby Short
Abbey Simon
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

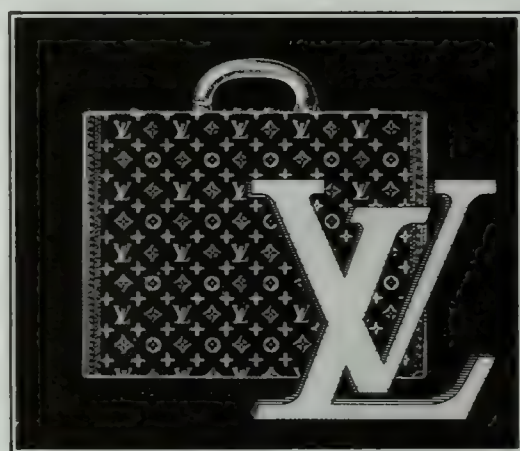
Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

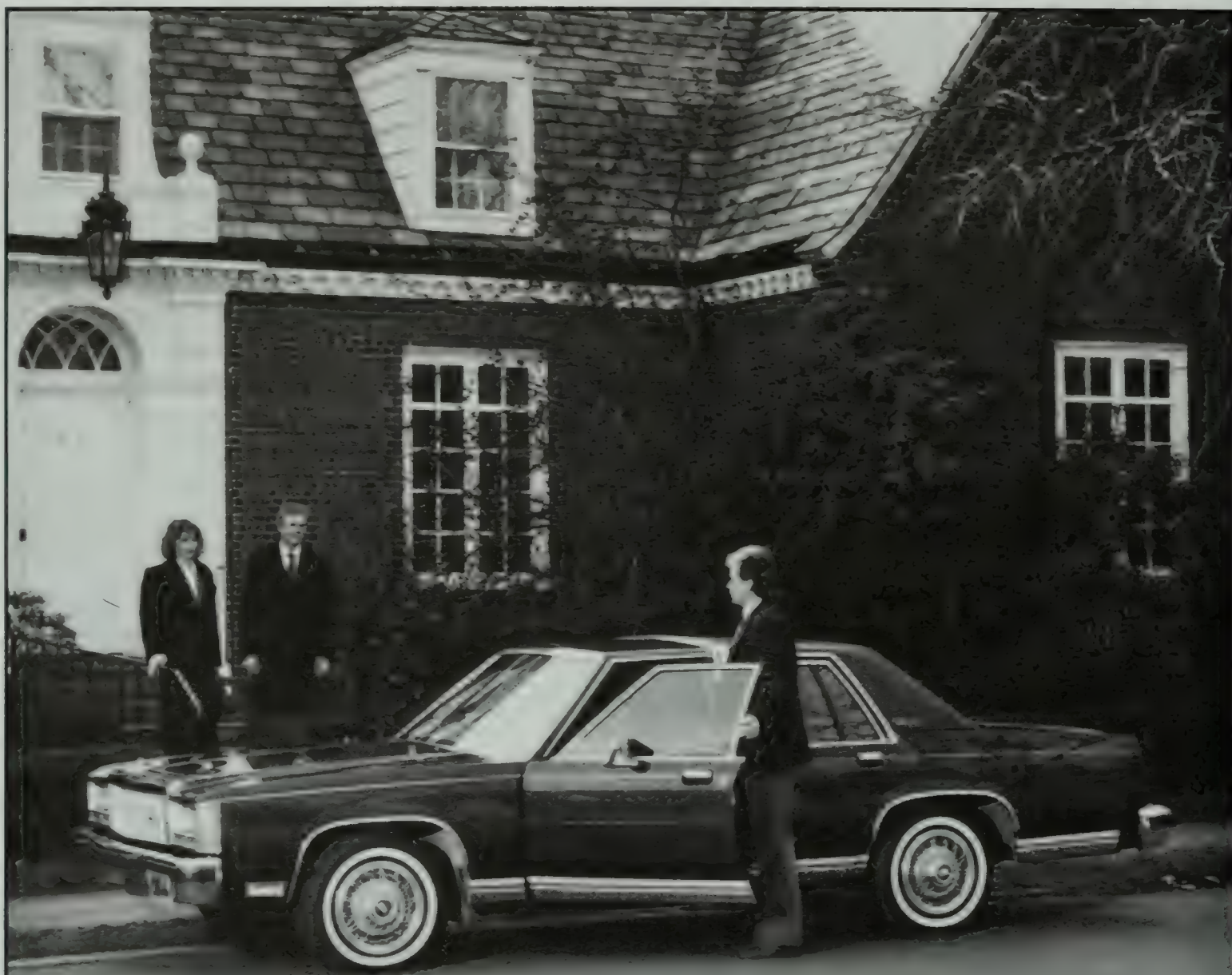
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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As part of the American/Soviet Cultural Exchange "Making Music Together," the Boston Symphony Orchestra is presenting the United States premiere of Alfred Schnittke's Symphony No. 1 under the direction of Gennady Rozhdestvensky (March 24, 25, and 26), and the Boston premiere of Sofia Gubaidulina's "Offer-torium," for violin and orchestra, with soloist Gidon Kremer and conductor Charles Dutoit (March 31; April 1, 2, and 5).

The New Soviet Music

by Laurel E. Fay

In 1936, with the uncompromising official condemnation of Dmitri Shostakovich's highly successful opera *Lady Macbeth of the Mtsensk District*, a period of exciting innovative ferment in Soviet music came to an abrupt halt. Imposed by the iron will of Stalin, the aesthetic doctrine known as "socialist realism" henceforth became the sole acceptable outlet for creative activity. To define and realize the precepts of socialist realism in music was always difficult. The characteristic features of its antipode, "formalism," were more obvious: they included excessive and unresolved dissonance, atonality, abstract modernist and constructivist techniques, and essentially anything that smacked of the influence of decadent Western culture. The flow of new music and ideas from the West ceased.

Though Shostakovich, Prokofiev, Khachaturian, and other Soviet composers managed to triumph over the obstacles to compose works of enduring value and worldwide appeal, in 1948 they were subjected to another bout of public vilification, humiliation, and suppression. In the forty years that have elapsed since then, the mistakes and damage of those summary judgments have been acknowledged. The reputations of the composers have been rehabilitated along with most of their creative legacy. No comparable sweeping political intrusion into the legitimate affairs of composers has occurred. Still, when most of us think about the state of Soviet music today, our reflection is inevitably clouded by the memory of Stalin and his capricious, destructive interference in the development of Soviet culture. Has this indeed left an ineradicable mark? What are the current limits on composition in the Soviet Union?

For many composers who came to maturity in the period of the post-Stalinist "thaw"—including both Alfred Schnittke and Sofia Gubaidulina—filling the artificial gaps in their musical education and expanding their knowledge of the spectrum of creative directions and accomplishments of the larger world of music became a necessary condition to expand their expressive horizons and define their creative personalities. Acquiring scores and recordings (live performances were still extremely rare), they diligently studied previously taboo works by Schoenberg, Berg, Webern, Stravinsky. Eager to comprehend and master the standard idioms and techniques of the contemporary avant-garde, they acquainted themselves with scores by Boulez, Ligeti, Pousseur, Nono, Stockhausen, the leading Polish composers, and many others. Most important, they began to incorporate what they had learned into their own compositions.

The 1960s was a period of experimentation in Soviet music. Serialism, as well as aleatoric, pointillistic, electronic, and microtonal techniques and extended instrumental resources, began to enlarge the vocabulary of Soviet music. That these new idioms were controversial, that they were not officially encouraged or enthusiastically promoted, is hardly surprising in view of the historical circumstances. The hard-core members of the Soviet avant-garde found their most receptive audiences in the circles of the Soviet intelligentsia and in the West. It is important to note, however, that the new tendencies, disturbing as they might have seemed to those with more conservative tastes, were not outlawed or forcibly suppressed. By the

1960s, composing works in serial style was not equated with an overt act of ideological or political subversion. While it was not likely to lead to commissions, awards, prestigious appointments, opportunities for foreign travel, lucrative publishing and recording contracts, neither did it lead to creative suppression, expulsion, or exile. The considerable courage, patience, and sacrifice required to be non-conformist was a price not a few composers were prepared to pay.

Obviously, the new styles did not immediately permeate the mainstream of Soviet music. The process of integration occurred gradually over a period of many years. Crucial to this development was the acceptance by a broad range of composers of the potential expressive viability of the expanded palette of techniques. The devastating emotional impact, for instance, of many of the late works of Shostakovich—composed from the late 1960s until his death in 1975—in which he incorporated aspects of twelve-tone writing (though not post-Webern serialism) and atonality, pointillistic and coloristic textures among other distinctive features, did much to justify and legitimize the new resources. Younger composers, for whom the prohibitions of the Stalinist period were a part of ancient history, came to accept a wider range of possibilities more or less implicitly.

By the 1980s, stylistic freedom had become a largely irrelevant issue in contemporary Soviet music. Categorical restrictions on the means of composition are no longer in evidence. Now in their fifties, several of the bold pioneers of the 1960s rank unequivocally among the leading composers of the post-Shostakovich generation. They have become highly-respected members of the establishment. Performances of a wide variety of new music in the Soviet Union—by both Soviet and Western composers—are not unusual or surreptitious events. For many years, contemporary Soviet music has figured conspicuously on the programs of the major European festivals. Soviet composers exploit virtually the full range of resources and styles that they share with their contemporary Western counterparts. The buzzwords for



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some of the latest compositional trends—"new simplicity," "neo-romanticism," and so on—are as familiar from developments at home as they are from those abroad. Only, perhaps, in the realm of electronic and computer music does the experience of Soviet composers lag significantly behind that of the West. For eminently practical reasons—the lack of access to sophisticated hardware and electronic studios—it has not yet been feasible for Soviet composers to produce sustained activity in this field.

To catalogue the "means" of Soviet music today, even to try to summarize the striking ways which composers from scores of ethnic and cultural backgrounds have found to enrich the common language of contemporary music, provides little insight into the most distinctive features of Soviet music as a whole. Judging by technical criteria, Soviet music spans a full gamut of musical styles, all the way from ultra-conservative to ultra-modern. The availability of unlimited resources does not mean that every composer will want or feel obliged to exploit them all. Nor does it prevent the individual composer from varying techniques, sometimes radically, from one work to the next. Many Soviet composers are extremely catholic in taste. They appreciate the best from the spheres of popular music, folk, rock, and jazz, and do not shy away from incorporating these idioms in their concert music. Many are equally versatile and interested in the challenge of composition for films, television, the dramatic theater, and for children. While critical and popular response to new Soviet music is extremely varied, it is the quality of the music irrespective of style, not the grammar and syntax of musical composition, that forms the primary criterion for aesthetic evaluation.

For all the wealth and diversity of contemporary Soviet music, there are at least a few generalizations which can be hazarded to help put the recent trends in compositional development into some kind of perspective. It is important to bear in mind the role that music, and the arts generally, play in Soviet society. Art is not considered a



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luxury item. It is viewed as an essential ingredient of a vibrant spiritual life, as crucial nourishment for the soul. Since spiritual needs and cultural sophistication vary widely, it is inevitable that, just as in the West, the audience for the newest revelations of serious contemporary music represents a relatively small segment of the general public. But for this segment—the broad-based cultural elite—identifying the most interesting composers, attending performances of their works, actively following, discussing, and debating the latest developments in music and their relationship to developments in the other arts is an integral part of their lives. A concert is not a form of idle recreation or a social event; it is an occasion for emotional and intellectual stimulation and enlightenment, as fundamental to existence as basic material needs. Contemporary music, in equal measure with the other arts, commands considerable moral prestige as an expression of elemental spiritual truths. There is nothing new in this; what is reflected is an unbroken continuity with the role of culture in Russian history.

Responding to the spiritual expectations of their listeners is an awesome responsibility which Soviet composers do not take lightly. To strive to comprehend the essence of existence, to explore the conflicts and contradictions of modern life, the relationship of man to his changing environment, and a host of basic philosophical issues, are all concerns proper to the realm of music. While not all Soviet music is explicitly programmatic, very little of it is purely abstract, arid, or dry. In the history of Soviet culture, no less than in the history of Russian culture, the notion of “art for art’s sake” has never become deeply rooted.

The common concerns of Soviet composers in recent decades have focused more on questions of substance than on style. To touch a responsive chord in the listener, to shed fresh light on eternal questions and universal truths, is perceived as more important than dogmatic devotion to specific techniques, whether traditional or avant-garde. For all the avidity with which many Soviet composers have studied and experimented with new techniques, it is noteworthy that the “serial phase” in Soviet music was relatively brief. Strict serialism never became entrenched enough to acquire the sheen of intellectual superiority. The evolution of Schnittke’s style provides an instructive case. By the early 1970s he had already become dissatisfied with the cerebral nature of serial music, with the rules, the complex pre-compositional calculations, and the corresponding lack of room for the intuitive or spontaneous impulse. Similarly, Gubaidulina, who has described herself as an “intuitionist hopelessly dreaming of becoming a rationalist,” felt compelled, once she had absorbed the recent developments, to abandon them all in order to build her own compositional identity

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from scratch. A natural aversion to consciously restricted, mathematically rational compositional systems, and a greater affinity for more spontaneous, intuitive, and improvisational methods of creation, may help to explain why the recent Western fascination with "minimalism" has thus far failed to excite the enthusiasm of Soviet admirers.

What the music of contemporary Soviets exemplifies most strikingly is a predilection for symbolism. The pitches, rhythms, harmonies, textures, tone colors, dynamics, and all the other facets of a musical composition stand not so much for themselves but as unmistakable hints, allusions, guideposts to deeper strata of embedded meaning, the significance of which cannot always be adequately conveyed in words. The multi-layered conceptions often define their own unique forms and the choice of means necessary to realize them. Symbols can function in many different ways; some levels of meaning may reveal themselves immediately while others require reflection or identification. Even when the symbols are hidden and specific—such as the encoding of personal monograms, for instance—the ear can nevertheless appreciate the nature of the communication on some more fundamental level. Though the underlying structure can often be elaborate and technically sophisticated, the music's most compelling and direct appeal is to the emotions rather than to the intellect.

The presence of symbolic meaning and subtexts in Soviet art is, once again, not a new development for Soviet culture. Western observers, however, have viewed this tendency almost exclusively in political terms, as the Soviet artist's attempt to achieve artistic autonomy, to circumvent the censorship of dissident ideologies. At least in music, such a view is overly simplistic; it unnecessarily skews and restricts the interpretation and appreciation of the art. Like the music of Bach, Beethoven, Tchaikovsky, or Shostakovich, the best of contemporary Soviet music has a universal appeal that transcends its national or political origins just as surely as it transcends the nuts and bolts of its construction.

Musicologist Laurel E. Fay, who has taught at Ohio State University and Wellesley College, is a leading American specialist on the music of Shostakovich and a close observer of the contemporary cultural scene in the Soviet Union.

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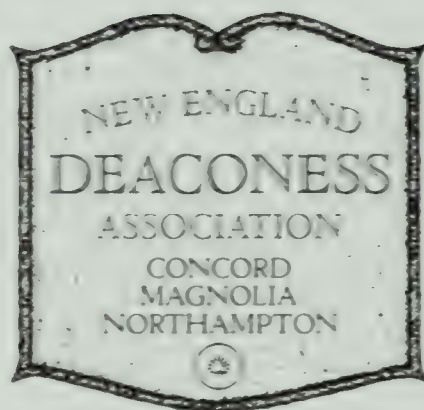
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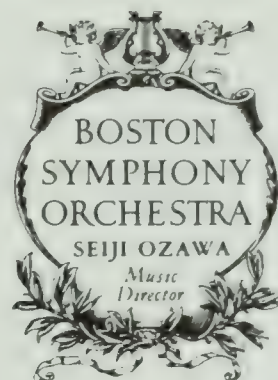


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Adagio

Menuet: Allegretto

Finale: Presto—Adagio

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An Introduction to the Program

The following remarks by Gennady Rozhdestvensky (here translated by Anthony Phillips) were addressed to the audience prior to a performance of Alfred Schnittke's Symphony No. 1 in the Great Hall of the Moscow Conservatory on March 26, 1986.

"Tell me, why has that tall, thin horn player
Left his seat, blown out his candle,
And left the stage?"

"Pay no attention, my sweet, turn away!
Over there's—eternity . . ."

"Tell me, why did that elderly flute player
Get up, blow out his candle?
Not a gleam of light to be seen anywhere."
"Pay no attention. Do not grieve. Turn away.
He has been called to rest."

"Tell me, why has your teacher laid down his oboe,
Vanished as into thin air?"
"Oh, don't look. Pay no attention! I'm here with you.
Over there—are secrets."

"And why has the cello fallen silent?
His head has turned gray . . .
The sobbing of the violin
Lies as a weight upon my shoulders.

"And now you're going. I'm afraid
To be the last remaining here.
Take me with you! To where the secrets are,
For live we must and even play we must."

The smoke dissolves above the music desks.

In that last note there was a bitter sadness,
The final cry of loving faithfulness!
For centuries we strove to make sounds lovelier,
But now, my friends, it seems we're shown the door.

And now no help's at hand to hear our call,
The body can no longer bear the soul . . .
But stay! Music yet should live!
In her is . . . hope!

These verses, by the poet Irinia Zhilenko, are entitled "The Farewell Symphony of Joseph Haydn."

The story of the composition of the *Farewell* Symphony is well enough known. It was written in 1772, at which time Haydn was serving as Kapellmeister at the Court of Prince Nikolaus Esterházy. Owing to straitened personal circumstances (his palace and associated buildings only had several hundred rooms), this enlightened Maecenas had forbidden the musicians of his orchestra to bring their families with them for the summer season.

What was to be done? Nothing evidently, and after much grumbling the musicians reluctantly agreed to begin their summer season of enforced celibacy, but only on condition that they would have to spend no longer than one month thus deprived. However, the month passed, and then another week, then five more days, and still the Prince showed no sign of letting his musicians depart, inasmuch as he was taking particular pleasure in the beauty of their playing.

Poor musicians! They turned, in extremis, to their principal conductor and music director: "Little father, come to our rescue! We implore you to go to the Prince and tell him that we cannot continue any longer without our families!"

Haydn pondered, and told the musicians that he would not speak to the Prince, still less would he write to him, since by the time a letter had been duly processed through the proper channels—junior officials, the secretariat, innumerable sub-committees—the summer would be over, and fall would have arrived. Instead, he would make his own contribution to the committee's agenda, a new symphony, No. 45. It would have the usual four movements, ending with a quick and uplifting finale so that the aristocratic audience would have no trouble knowing when to begin applauding. However, the uplifting finale would be unexpectedly interrupted by a slow, mournful Adagio, during the performance of which the musicians would one by one extinguish the candles of their music desks and leave the stage, followed by their conductor.

Prince Nikolaus Esterházy took the hint and, turning to his guests, is said to have observed, "Well, if they are going, perhaps it is time for us also to go!" and promptly departed from his summer residence, followed by his retinue and train.

The musicians needed no second bidding. Having received their wages and properly celebrated with a valedictory dinner, they dispersed to their homes and families.

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Thus did Haydn and his musicians contribute to the education of Prince Nikolaus Esterházy, and Haydn's *Farewell* or *Candle* Symphony, No. 45, has for nearly 220 years been heard on the concert platforms of the world.

What has any of this to do with today's program? Most directly it has this to do with it. Shortly after completing his First Symphony, Alfred Schnittke showed me the score. From my first glance at the opening bars I became hopelessly addicted. It was instantly and absolutely clear to me that I had before me a work of enormous significance, in need of a performance at the earliest possible opportunity.

I do not propose to weary [the reader] with the dispiriting catalogue of all the "minor difficulties," "irregularities," even, one might say, "irrelevant obstacles" which were placed in the way of the proposed performance. What matters is that in the end we were "granted permission," and the first performance took place in the city of Gorky on February 9, 1974. I conducted the Gorky Philharmonic Orchestra with the participation of the Melodiya Light Music Orchestra directed by Georgi Garanyan. The composer was present and most warmly received by the audience. In the second version of the symphony, the one to be performed this evening, the composer replaced the large dance orchestra with a jazz pianist and a jazz violinist, who together improvise a duet.

Since the Schnittke symphony only occupies half a program, I debated what work to choose to make up the complete program. I decided to precede it with Haydn's *Farewell* Symphony. My reason was that Schnittke's score quotes extensively from music of the past, including the final bars of the *Farewell* Symphony. Moreover, Schnittke's symphony begins with the orchestra musicians dashing madly onto the stage from the wings, the complete visual antithesis of the slow departure of Haydn's finale.

Moreover, the antithesis is more than purely visual: it is intellectual and, I would argue, emotional. In the space of the twenty-minute concert intermission two hundred years have passed. The musicians leave only to return—the same musicians, but now with a new psyche. They leave in the eighteenth century and come back in the twentieth. And they return to perform a work bearing all the distinguishing marks of greatness.

How do I justify this claim? First of all, it seems to me, because the work has powerful social and historical resonance. In his preface to the symphony, the composer writes: "For four years, while I was composing the symphony, I was also working on a score for a film by Mikhail Romm called 'I Believe.' With the production team I watched thousands of meters of documentary material. Gradually this material coalesced into an outwardly chaotic but inwardly tightly organized chronicle of the twentieth century. . . . The First Symphony has no program . . . , nevertheless, if there had not been imprinted on my consciousness the tragic and magnificent chronicle of our times, I would never have written the music that I did . . ." We find continued in Schnittke the best historical and social preoccupations of the greatest chronicler of our era, Dmitri Shostakovich.

How to define the stylistic characteristics of Schnittke's First Symphony? It has many facets. One of the most important of them I call "telescope-microscope." Here I have in mind the creative conjunction of large-scale design with exceptionally precise refinement of musical texture. Consider, by way of illustration, Bartók's *Music for Strings, Percussion, and Celesta*, whose magnificent fugue seizes the listener in a grip of extreme emotion. It is beyond belief that this overwhelmingly intense music is a fugue constructed not only according to the strictest rules of counterpoint but also in absolute obedience to the so-called "pine cone law." (It is apparently a fact that the number of sepals making up each ring from apex to base of a pine cone progresses precisely in accordance with an immutable mathematical

formula, and this formula is invariably found in every single pine cone in the world.) This is the mathematical foundation of the intervallic and rhythmic structure of Bartók's fugue.

Another example is the *oeuvre* of the French painter Georges Seurat. Let us take "La Grande Jatte." Those who know this picture will agree with me that what above all astonishes in it is the manner in which the large scale of the canvas finds a unity with the minutely detailed work in each square centimeter of its surface. The virtuoso technique of pointillism, in which ultra-delicate dabs of the brush tip leave tiny spots of color on the canvas, produces an effect of the utmost refinement.

Telescope and microscope, grand scale and detail and their masterly combination, these are characteristics allowing us to describe Schnittke's First Symphony as a work bearing all the marks of greatness. But there is one other factor, and that is innovation and the roots of innovation. Can Schnittke's symphony be considered genuinely innovative? And if so, what exactly about it is new?

At first sight, or rather first hearing, there do seem to be some unusual and unexpected aspects. Where else does one come across musicians moving about the stage during the performance? But anybody who knows Haydn's *Farewell* Symphony will hardly regard this as unique. Or, where does one come across whole groups of instruments playing offstage? Certainly Gluck's delightful overture to his opera *Narcissus and Echo*, written in 1778, is little known, but this device is used in it—and so on and so forth.

What conclusion can be drawn from this? Surely, that true innovation consists not in shocking the listener with extravagant devices of various kinds, but in the compre-



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J. J. Hawes, circa 1870

hensive and artistically convincing assimilation and summation of the great achievements of the past, in order to rethink them and reexperience them from the standpoint of the contemporary artist. To do this successfully, to relate fully to the past, it is necessary to know the art of the past, to know it and to love it.

The reason that the innovations of Alfred Schnittke are the genuine article is that he fully understands and deeply loves the immortal Classical heritage. The more one gets to know and to love his works, the clearer this becomes.

Schnittke's work encompasses an enormously broad range of thoroughly assimilated influences. For example, without a profound understanding of Handelian style, Schnittke would never have produced the three sublime Concerti Grossi. In fact, I would venture to say that nowhere on this earth will you find another stylist to equal Schnittke. Just listen in this symphony to the "peaceful coexistence" of Beethoven's Fifth Symphony, "Åse's Death" from Grieg's *Peer Gynt*, the *Lyetka-Yenka* (Estonian traditional dance), Strauss's *Blue Danube*—all perfectly in place, free of artifice, totally believable.

When discussing the composer's approach to style, I should mention the fascinating edition Schnittke made of Tchaikovsky's *Queen of Spades* for a projected production at the Paris Opera. In this edition Schnittke introduces into Tchaikovsky's score a harpsichord, to accompany a reading of Pushkin's text in the wonderful translation by Prosper Mérimée. While nobody in his right mind would argue that Tchaikovsky's masterpiece stands in any need of "improvement," this interpolation does create a new kind of quality, illuminating in its own way the validity of the creative collaboration between, say, Mozart and Richard Strauss, Weber and Mahler, Mussorgsky and Shostakovich—co-authorship bound inextricably to interpretation, dedicated ultimately to musical truth.

Somewhere Pablo Picasso brilliantly observed that "one artist paints the sun and there on the canvas is a yellow smudge; another paints a yellow smudge and there is the sun." This remark comes to mind whenever I hear or perform Alfred Schnittke's works. I have boundless admiration for the richness and variety of his palette: something of Eisenstein's technique of montage; the imagery of Fellini; Tchaikovsky's use of material drawn from everyday life; the pop songs of today.

Haydn's *Farewell* Symphony is the only work which truly complements Schnittke's First Symphony, making up a complete musical experience. At the composer's request, his work is always paired with Haydn's symphony, and this is the program which we have the pleasure of performing for you this evening.

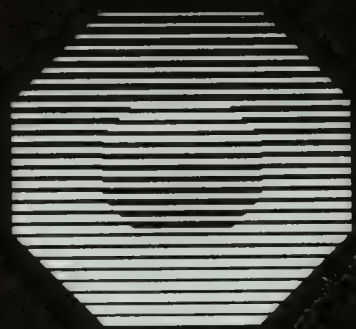
—Gennady Rozhdestvensky



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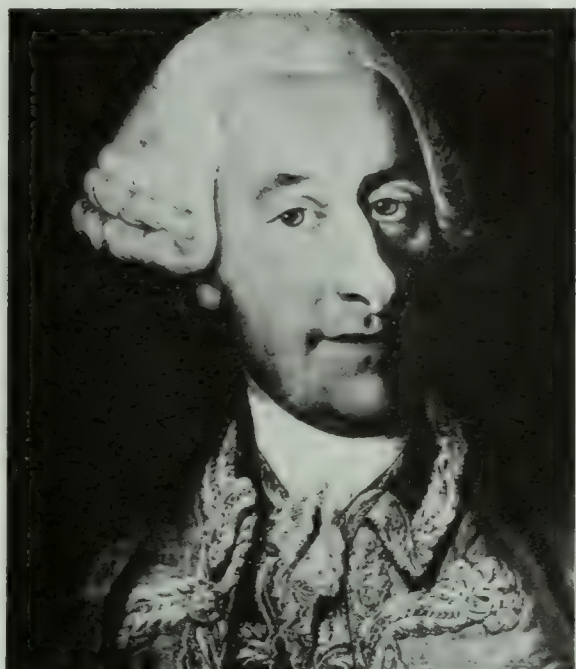


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Joseph Haydn

Symphony No. 45 in F-sharp minor, *Farewell*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed the Farewell Symphony in 1772 and directed the first performance at Esterháza immediately upon its completion. An American performance of the last movement only was given at Lovett's Hotel in New York on March 23, 1802; the first complete United States performance of record took place at the Orleans Ballroom in New Orleans on February 17, 1824. The symphony reached Boston on March 4, 1848, in a performance by the Musical Fund Society under Thomas Comer at the Tremont Temple. The present Boston Symphony performances are the first to be given on the orchestra's subscription concerts. The orchestra's

only previous performances were given by Serge Koussevitzky in 1934 (a "Boston Emergency Campaign" benefit) and 1939 (Pension Fund concerts at home and in New York), and by Klaus Tennstedt at Tanglewood in 1979. The score calls for two oboes, bassoon, two horns, and strings.

The *Farewell* Symphony is among the best-known of the earlier Haydn symphonies—those preceding the London visits of the 1790s—largely because of its nickname and the charming anecdote connected with it, which has already been recounted by Gennady Rozhdestvensky (see pages 25-27). The story—in which Haydn helps out his musicians by subtly hinting to the Prince that they are long overdue for a leave and for return to their families from the isolation of the Prince's pleasure palace at Esterháza—reveals a number of things about the composer, but especially his kindly concern for the musicians under his direction, and his imagination, which found, through musical creation, a clever and diplomatic solution to a potentially difficult problem.

But even if Haydn had not been forced to hint broadly to his boss that it was time for a break, even if he had not added that surprising ending, in which, little by little, the entire orchestra finishes playing and leaves the stage* (which, in the eighteenth century, meant putting out the candles on their music stands, so that the hall would have grown gradually darker), the F-sharp minor symphony would still stand as one of the most remarkable works of its kind in the classical era.

The most unusual thing about this symphony is its key. Some years ago the musicologist Jan LaRue, of New York University, prepared a thematic index (a catalogue of the main themes) of all eighteenth-century symphonies, organized primarily by key. This allowed him and other scholars to identify the composers of works that might survive in one library in an anonymous manuscript but elsewhere in a signed copy, and it also helped determine who the actual composer was in the not infrequent

*As Gennady Rozhdestvensky notes above, Alfred Schnittke requests that his First Symphony be performed in conjunction with Haydn's *Farewell* Symphony, thus making the Schnittke an "entrance" piece after intermission, mirroring the Haydn, which has been a "departure" piece. Another composer has used the Haydn in a somewhat similar way: John Corigliano composed his *Promenade Overture* (a Boston Symphony Orchestra centennial commission, written for the Boston Pops) as an "entrance" piece in which he took the closing phrase of Haydn's symphony and turned it backwards to make his opening, played by members of the orchestra as they enter.

cases where a piece was copied with the wrong composer's name on the title page. There were hundreds and hundreds of symphonies in D major, C major, G major, and a goodly number in A minor or D minor or E minor. But in all 20,000 eighteenth-century symphonies, LaRue had located only a single one in the key of F-sharp minor. So rare was this key for orchestral music that the blacksmith at Esterháza had to build special crooks for the horns, lengths of tubing that determined their key, for Haydn's minuet—uniquely in eighteenth-century music—calls for horns in F-sharp.

But uniqueness in the relatively small matter of the key is far less important than the other factors that make this one of Haydn's greatest symphonies. During the early 1770s, Haydn wrote an unusually large string of works in minor keys—following a period in which most of his music was in the major mode. The list includes his Symphony No. 39 in G minor, No. 44 in E minor (*Mourning*), No. 49 in F minor (*La passione*), and No. 52 in C minor, in addition to the *Farewell* Symphony and a number of string quartets and piano sonatas of the same period. There was a time when musical scholars claimed that this sudden outburst of compositions in the minor marked a "romantic crisis" in Haydn's work. Today the predominant view holds that Haydn simply sought to pursue all possible expressive means, and that a

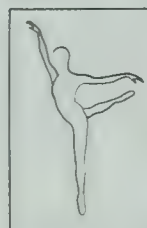
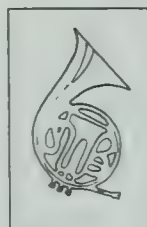
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period of time spent exploring the minor keys was only a natural development of his quest.

This quest led him here to music of unusual passion. This is by no means the smiling “Papa Haydn” of so many discredited anecdotes. We are confronted rather by a fast and forceful opening, with an assertive descending arpeggio theme in the first violins intensified by syncopated accompaniment in the seconds. The development continues in this exciting vein for some time before coming to an unexpected halt, continuing even less predictably with a totally new theme, delicate, graceful, and lightly scored in the midst of this otherwise frenetic activity. It takes us (via another pause) back to the recapitulation, which continues with further expansions of the basic material.

The Adagio is tranquil by comparison, but its full-scale sonata form gives it plenty of scope for harmonic adventure, and of this Haydn takes full opportunity. The Menuet is vigorous but filled with surprising harmonies (the first entrance of the bass line, for example) and wonderfully wayward phrasing. The Trio employs a Gregorian melody from the liturgy of Holy Week that Haydn had already used once in his *Lamentation* Symphony, No. 26, composed about seven years earlier.

The famous finale starts off in high speed and would be a remarkably terse movement but for the fact that it suddenly draws to a halt on the dominant, as if ready to repeat its main matter once again. After a long pause the orchestra begins a slow movement in A major—the very last thing one would expect here. A major is the key of the real slow movement, and also the secondary key of the finale, but it is nowhere near the key in which the ear expects the symphony to end. The Adagio goes on its way, for all the world as if it were a new movement in itself. But suddenly, after a little horn fanfare and punctuation, the second horn and first oboe come to the end of their part (Haydn wrote the words “*nichts mehr*”—“nothing more”—into his manuscript to inform the copyist that this bizarre treatment was intentional). The music continues with a smaller wind group, but before long the bassoon ends, and shortly afterward the second oboe and first horn play a closing flourish and depart. The strings remain; the double bass engineers a turn to the tonic F-sharp, long expected, and then leaves. The opening material of the Adagio is played by the remaining strings, and little by little they leave—cellos, all but two of the violins, and violas. Finally only two violins are left (in the premiere they were the concertmaster Tommasini and Haydn himself), playing with mutes, growing more and more hushed and distant in sound as they bring the symphony to its astonishing conclusion.

—Steven Ledbetter

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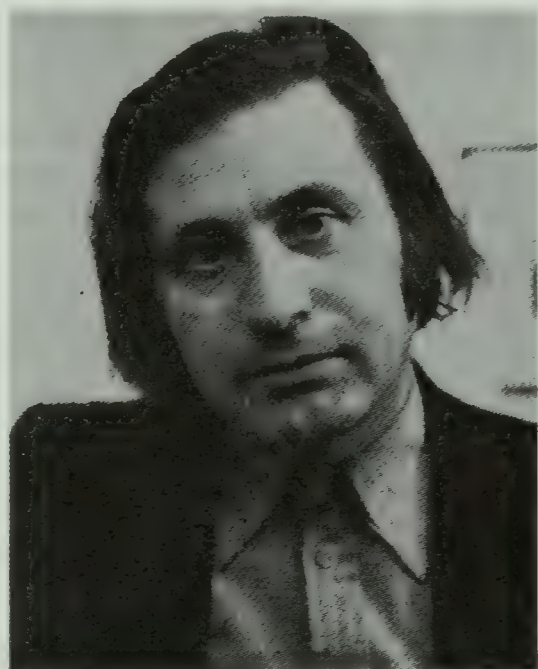
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Alfred Schnittke

Symphony No. 1



Alfred Schnittke was born in Engels, German Volga Republic, in central Russia, on November 24, 1934, and is now living in Moscow. He composed his Symphony No. 1 between 1969 and 1972. Gennady Rozhdestvensky conducted the first performance, in Gorky, on February 9, 1974, with the Gorky Philharmonic Orchestra and the Melodiya Light Music Orchestra. A second version of the score included jazz pianist and jazz violinist in place of the second, dance orchestra originally required. The Moscow premiere took place in 1985, and Gennady Rozhdestvensky led the United Kingdom premiere with the BBC Symphony Orchestra, jazz pianist Rein Rannap, and jazz violinist Paul Mägi on December 17, 1986, in London. The present Boston

Symphony Orchestra performances are the first in the United States. Schnittke's score calls for four flutes (third and fourth doubling piccolo), four oboes (fourth doubling English horn), four clarinets in B-flat (fourth doubling E-flat clarinet, third doubling bass clarinet in B-flat), three bassoons and contrabassoon, soprano, alto, and tenor saxophones, four horns, four trumpets, four trombones, tuba, timpani, triangle, wood blocks, five tom-toms, five bongos, three snare drums, cymbals, hi-hat cymbals, bass drum, two tam-tams, whip, flexatone, glockenspiel, vibraphone, marimba, xylophone, chimes, electric guitar, two harps, celesta, harpsichord, piano, organ, and strings, specifically twelve first violins, twelve second violins, and eight each of violas, cellos, and double basses. The following program note by Susan Bradshaw is reprinted from the December 1986 program book of the BBC Symphony Orchestra.

According to the composer himself, the title "symphony" in this instance is to be understood as partly serious, partly ironical. Written at a time (1969-1972) when the lure of new techniques had led only to the seeming impasse of avant-garde serialism, Schnittke's First Symphony evidently represents an attempt to clear a path into the future demolishing the musical landscape of the late 1960s as a prelude to reconstructing it from fragments of a remote as well as a more recent past. The symphonic structure arising from this sometimes brutal demolition process is likened to the architecture of a Warsaw church which, flattened by wartime bombing, was rebuilt by inserting such fragments as remained of the old within the walls of the new, "without concern for stylistic unity." Schnittke goes on to say that this symphony likewise reconstructs symphonic form "from leftover bits and pieces"—he lists Beethoven, Chopin, Strauss, Grieg, Tchaikovsky, the *Dies irae*, Gregorian chant, and Haydn—"the missing areas being filled in with new material."

The resulting structural collage (the composer's own word) seeks to question the very existence of the symphony as a meaningful contemporary form. Akin to a musical manifesto, it expresses Schnittke's determination to disregard the stylistic anxieties that plague so many present-day composers and, while remaining true to himself, "freely to evoke contemporary tensions without attempting to arrive at false solutions." Some of these tensions are expressed through stylistic argument, others in terms of the degree to which a composer may have control over his own material; this ranges from none at all (at the outset, just before the entry of the conductor), to some (as in the freely-outlined suggestions which may, but need not, be adhered to as a basis for improvisation), to almost total (most of the apparently improvised tutti passages are in fact notated in extraordinary detail).

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It is not hard to imagine the political implications—whether by design or no—of such an anarchic musical statement; the 1974 premiere of the work was relegated to the relatively remote city of Gorky, and the first Moscow performance took place only in 1985.

The symphony is scored for huge orchestra: quadruple woodwind (plus three saxophones) and brass, forty-eight strings, piano, celesta, harpsichord, organ, two harps, electric guitar, and a large amount of percussion—including a rhythm section. Very much the product of its time and physical surroundings, this is a work likely to arouse strong reactions. Impressively crafted, it is nonetheless full of contrasts that are often intentionally crude, emotionally (as well as musically) disturbing, even shocking. It is also nearly impossible to describe or to prepare for in any detail.

Nevertheless it is clear that the first and third movements are the mainly new walls of the symphonic edifice, with the second and fourth containing the patched-in fragments of the old. The work begins as the first player walks on stage and starts, as if casually, to warm up for his or her part in the ensuing proceedings; as the last to enter, the conductor eventually brings this increasingly improvised chaos to a stuttering halt.

The first movement proper gets under way as he then calls things to order on a unison C; thereafter, and despite the early intrusion of a group of alien ideas, it is as if a modern symphonic movement were seriously trying to emerge from a cloud of chromatic writing that is never allowed to acquire any too discernible features. Although underpinned by sporadic attempts to attach the music to tonal centers, the whole movement has a restless, searching feel—with numerous interruptive elements and with wind and percussion becoming ever more detached from the sobering influence of the material heard on the violins at the outset. Not until near the end

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is there a concerted tutti outburst as the first obvious quotation (here seeming like the inevitable outcome of the initial unison C) for a moment holds sway.

The following scherzo seems about to enter another world as the strings announce an elegantly classical theme which, rondo-fashion, recurs throughout. Meanwhile, all sorts of Ives-like chaos intervenes, gathering momentum to become a whirling fray in which the dance-band element gradually comes to the fore, eventually obliterating the rest in an improvised cadenza. During the sudden quiet of a brief coda, the wind players leave the platform, until only the flute remains to carry the thread of the music to its inconclusive end.

In many ways the philosophical heart of the work, the third movement is an extended and largely self-contained Adagio for string orchestra; with no more than an occasional touch of color from one or other of the percussive instruments left on stage, it has a grave and sometimes eerie beauty that sets it apart from the rest. From its pianissimo start on two solo violins, the tone gradually increases as the texture thickens to arrive at a midway climax on a C minor chord that is reinforced from afar by the wind.

The finale begins with the offstage players returned to the fold, bringing with them a number of quotations that aptly reflect the elegiac vein of the movement just

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ended. But this mood of resignation is soon rudely shattered—to be recaptured only in the intensely moving circumstances of a penultimate peroration that is once again initiated by the unison C. Old memories are revived one last time as a distant echo of Haydn's *Farewell* Symphony launches the work full circle to quote its own origins in the improvised turbulence from which it all began.

—Susan Bradshaw
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Now in his mid-fifties, the Russian composer Alfred Schnittke is widely regarded as the leading composer of the Soviet Union. His steadily growing oeuvre now includes three symphonies, four violin concertos, two string quartets, a ballet, works for chorus or solo voice, several sonatas, and other works for small chamber ensembles. In the autumn of 1984, about the time of his fiftieth birthday, he was fêted by the city of Vienna, along with two older composers, Franz Schreker (1878-1934) and Alexander von Zemlinsky (1871-1942). As the only living figure among the three honored composers, Schnittke contributed a short autobiographical statement to the program book for the festival. It is reprinted here in an English translation published in the program book of the Cleveland Orchestra on the occasion of the American premiere of Schnittke's Fourth Violin Concerto:

I was born on November 24, 1934, in Engels on the Volga, in the Saratov province. I have my German name from my parents: my father, a Jew born in Frankfurt-am-Main, came to the Soviet Union in 1926 with his parents—who were, however, of Russian origin—and there married a German woman born in Russia. From childhood on I have spoken German—the “Volga-German” of my mother. Later this was somewhat revised through a two-year stay in Vienna, 1946-48; my father, who was on the staff of a German-language Soviet newspaper appearing in Vienna, took his family there with him. In Vienna I had my first piano lessons and immediately tried to compose in a style of high pathos. After my return to the U.S.S.R. I continued my musical education, in part privately, in part in academies. After graduation from the Moscow Conservatory in 1960 I joined the Composer's Union.

My musical development took a course similar to that of some friends and colleagues, across piano concerto romanticism, neoclassic academicism, and attempts at eclectic synthesis (Orff and Schoenberg), and took cognizance also of the unavoidable proofs of masculinity in serial self-denial. Having arrived at the final station, I decided to get off the already overcrowded train. Since then, I have tried to proceed on foot.

Schnittke's whimsical description of his stylistic journey—one that has been echoed lately by a number of Western composers as well—through romantic, neo-classic, and serial phases (it would be hard to imagine a more “eclectic synthesis” than that of Orff with Schoenberg!) provides a useful hint for listeners coming to his music for the first time, as will surely be the case for many at this performance.

—S.L.

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Jens Peter Larsen's excellent Haydn article in *The New Grove* (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn in Washington, D.C., at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Antal Dorati has recorded the Symphony No. 45 as part of his massive series including all of the Haydn symphonies with the Philharmonia Hungarica; it is included in a box of six LPs containing symphonies 36-48 (London Stereo Treasury). For a particularly bracing account of Symphony No. 45 and five other roughly contemporaneous Haydn symphonies (Nos. 42, 46, 47, 51, 65) on historical instruments, I particularly recommend the recordings of Derek Solomons with L'Estro Armonico (CBS, three compact discs). For a single disc, you can choose between the recordings of Ton Koopman with the Amsterdam Baroque Orchestra (Erato; coupled with symphonies No. 44 and 49) for historical instruments or Janos Rolla with Liszt Chamber Orchestra of Budapest (Hungaroton, coupled with Symphony No. 49) for modern.

A number of Alfred Schnittke's works have started appearing on records, mostly owing to the devotion of the violinist Gidon Kremer, who plays the one Schnittke piece to have appeared to date on a compact disc: *A Paganini* for unaccompanied violin (DG, coupled with other solo violin pieces, including George Rochberg's *Caprice Variations*). Kremer is also the soloist in Schnittke's Violin Concerto No. 2 with the Basel Symphony under the direction of Heinz Holliger; the recording also contains Schnittke's Piano Quintet with Kremer as the first violinist of the performing ensemble (Philips). Two of Schnittke's violin sonatas, the 1963 Sonata No. 1 and the 1977 Sonata *In the Olden Style*, have been recorded along with the Shostakovich Violin Sonata by the violinist Dubinsky and pianist Luba Edlina (Chandos). Other recordings of Schnittke works not in the current Schwann catalogue are harder to find, and for that reason the full record number is given here: Concerto Grosso (Vanguard VSD-71255); Piano Quintet, Prelude in Memory of D. Shostakovich, MOZ-ART (Le Chant du Monde LDX-78675); Hymnus III, Hymnus IV (Opus 9111 1277); Violin Concerto No. 3 (Eurodisc 201234-405). Still harder to find are recordings on the Russian Melodiya label, but they can sometimes be obtained from book and record stores that specialize in importing Russian material. Schnittke's works available on those recordings include *The Inspector Tale* (Melodiya C10-18757-62 [three LPs, containing music by Schnittke, Sofia Gubaidulina, and Edison Denisov]) and Three Madrigals (Melodiya C10-18403-4). Most of the European and Russian recordings here have been cited from the discography in Laurel E. Fay's article "Soviet Music and the Gorbachev Thaw," in the August 1987 issue of *Keynote*.

—S.L.



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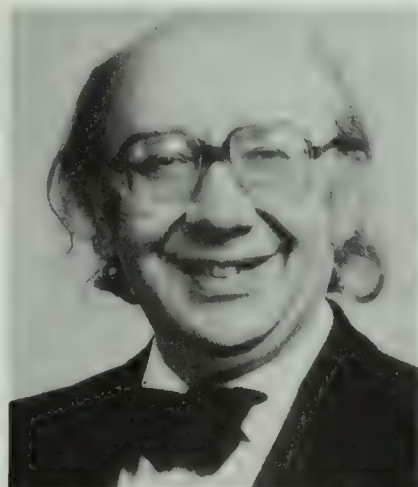
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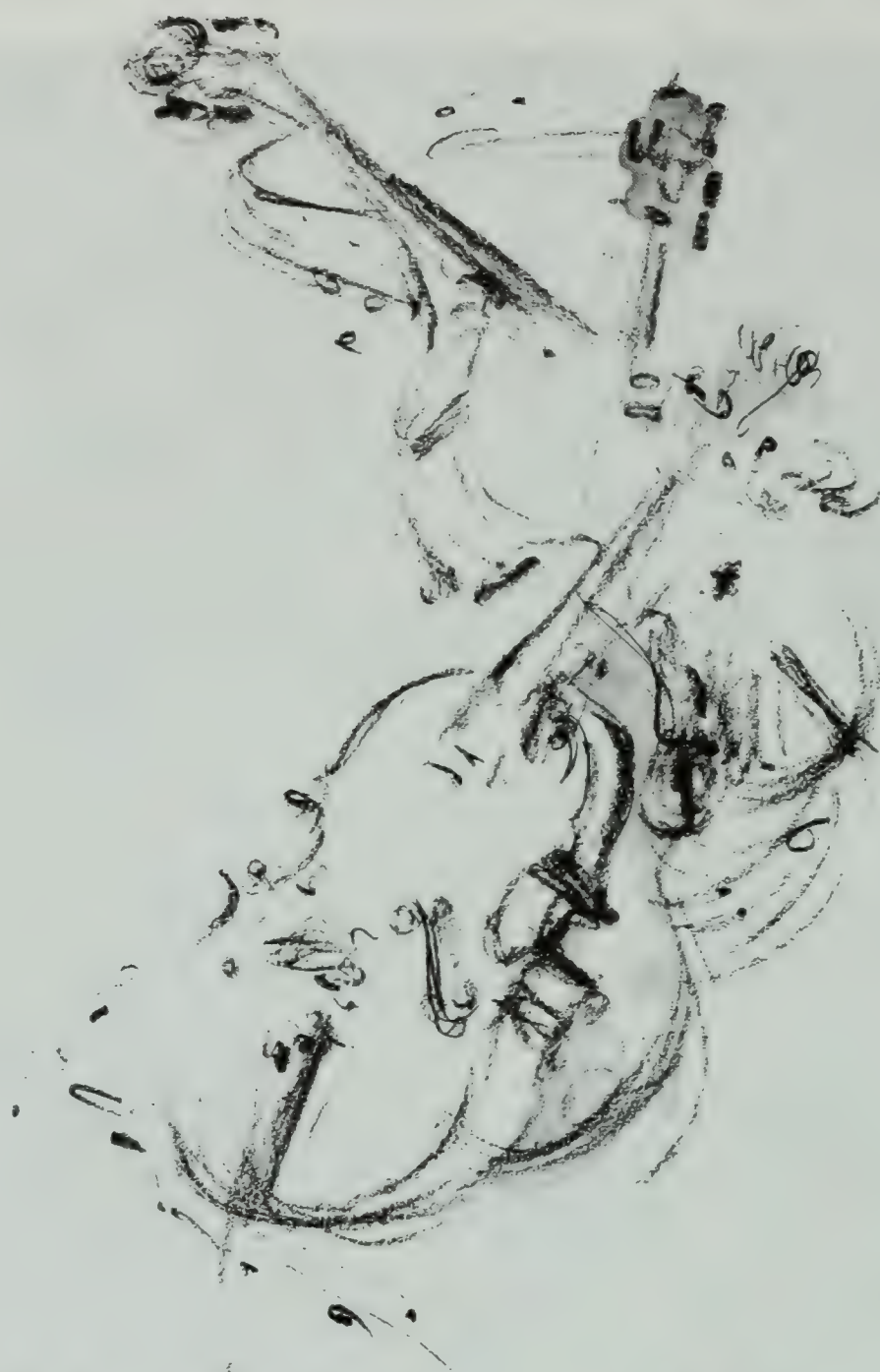
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In addition to conducting symphonic and operatic performances, Gennady Rozhdestvensky is also a pianist and author, and he frequently performs in concert with his wife, pianist Viktoria Postnikova. The son of the Soviet conductor Nikolai Anosov and the singer Natalya Rozhdestvenskaya, Gennady Rozhdestvensky made his debut as a conductor of the Bolshoi Orchestra in 1951 while he was still a student at the Moscow Conservatory, from which he graduated with specialties in both conducting and piano. Between 1965 and 1970 he was chief conductor of the Bolshoi Orchestra. From 1965 to 1974 he was artistic director and chief con-

ductor of the Grand Symphony Orchestra of the U.S.S.R. Radio and Television System. Mr. Rozhdestvensky became world-famous after his first visit to the United States in 1956, and he has since returned to this country for about a dozen tours. In addition to appearances in many of the world's most important musical centers, he has also been chief conductor of the Stockholm Philharmonic, the BBC Symphony Orchestra, and the symphony orchestra of the Vienna Philharmonic Society. At Covent Garden he has conducted Mussorgsky's *Boris Godunov* and Tchaikovsky's *The Nutcracker*; he has conducted Mussorgsky's *Khovanshchina* at Perugia in Italy. From 1972, Mr. Rozhdestvensky was chief conductor at the Moscow Chamber Musical Theater, where dozens of foreign and Russian classics and modern operas were staged under his direction. In 1982 he was appointed to lead the Grand Symphony Orchestra of the U.S.S.R. Ministry of Culture, a company formed at his initiative. Since that time he has made fifty-two records with that orchestra, including cycles of the Glazunov, Shostakovich, and Bruckner symphonies. Mr. Rozhdestvensky's enormous repertory includes more than 1500 compositions, with twentieth-century music holding a special place. He conducted the premieres of Prokofiev's Second, Third, and Fourth symphonies, and he has been instrumental in popularizing that composer's music. He is also a tireless champion of new music, notably that of Alfred Schnittke and others of the younger generation of Soviet composers.

Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate (1970), the holder of a special diploma from the Charles Claux Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Mont company. This month's concerts bring Mr. Rozhdestvensky to Symphony Hall for his first subscription appearances since his BSO debut in 1978; he has conducted the orchestra at Tanglewood on several occasions, most recently last summer, when he led three programs.



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Now regarded as one of the leading Estonian jazz musicians, Tiinu Naisoo's performing debut took place when he was seventeen, at the 1967 Tallinn International Jazz Festival, in which he appeared with his own trio. This was soon followed by records and concert tours of Hungary, Cuba, Finland, Belgium, West Germany, Great Britain, and Ireland, as well as extensive appearances throughout the Soviet Union. In 1985 he took part in the Pori (Finland) International Jazz Festival, from which his performances were broadcast throughout Europe over the European Broadcasting Union.

Tiinu Naisoo was born in Tallinn, Estonia, in 1951 and began his piano training at the age of six. After attending the Central Music School, he entered the Tallinn Conservatory and took degrees in piano and composition. A prolific composer for film, theater, and television, he collaborated with his father, Uno Naisoo, on the score for the feature film "The Last Relic."

Paul Mägi

Born in 1953, Paul Mägi studied trumpet and violin at the Tallinn Conservatory, graduating in 1980. From 1980 to 1984 he studied conducting with Gennady Rozhdestvensky at the Moscow Conservatory, before becoming conductor of the Academic Theater "Estonia," where he has directed operas by Smetana, Donizetti, Mussorgsky, and Handel, and ballets by Edison Denisov and Eugen Kapp. He also conducts in the concert hall. He began conducting the Estonian Radio Light Orchestra in 1978, the same year he founded the Estonian Radio Chamber Orchestra. He has conducted the Estonian Symphony Orchestra and in 1985 was appointed assistant conductor of that orchestra. Paul Mägi also performs as a violinist and plays improvisations drawing upon a wide stylistic range of material. His recordings include a number of discs with various Estonian jazz groups that he himself founded. He has participated in festivals in the U.S.S.R. and Hungary, and he has performed as a soloist in Great Britain, Ireland, Belgium, West Germany, Bulgaria, and Cuba.

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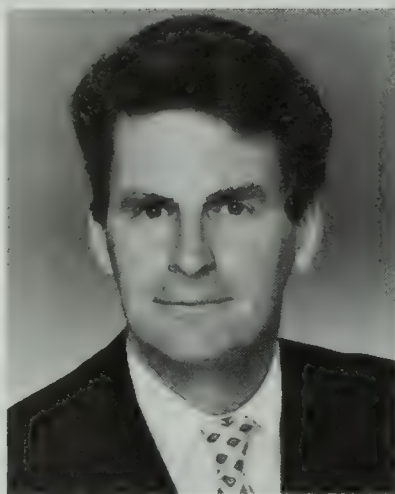
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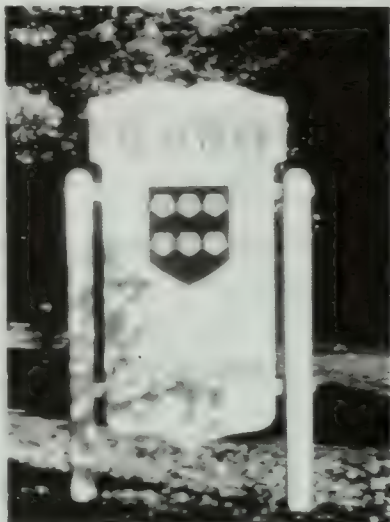
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Thursday 'A'—March 31, 8-9:50

Friday 'B'—April 1, 2-3:50

Saturday 'A'—April 2, 8-9:50

Tuesday 'C'—April 5, 8-9:50

CHARLES DUTOIT conducting
GIDON KREMER, violin

MUSSORGSKY Prelude to
Khovanshchina

GUBAIDULINA *Offertorium*, for violin
and orchestra
(Boston premiere)

MUSSORGSKY/
RAVEL *Pictures at an Exhibition*

Thursday 'A'—April 7, 8-9:55

Friday 'B'—April 8, 2-3:55

Saturday 'B'—April 9, 8-9:55

Tuesday 'B'—April 12, 8-9:55

SEIJI OZAWA conducting
EDITH WIENS, soprano
KAREN LYKES, mezzo-soprano
JACQUE TRUSSEL, tenor
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

SESSIONS Concerto for Orchestra
MENDELSSOHN Symphony No. 2, *Lobgesang*

Thursday 'D'—April 14, 8-10

Friday 'A'—April 15, 2-4

Saturday 'A'—April 16, 8-10

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin

BEETHOVEN Violin Concerto

TAKEMITSU *Dream/Window*

(Boston premiere)

STRAUSS *Death and Transfiguration*

Thursday 'B'—April 21, 8-9:55

Friday Eve—April 22, 8-9:55

Saturday 'B'—April 23, 8-9:55

Tuesday 'C'—April 26, 8-9:55

SEIJI OZAWA conducting
BRIGITTE FASSBAENDER, mezzo-soprano
THOMAS ALLEN, baritone

MOZART Symphony No. 41,
Jupiter

MAHLER Songs from *Des Knaben*
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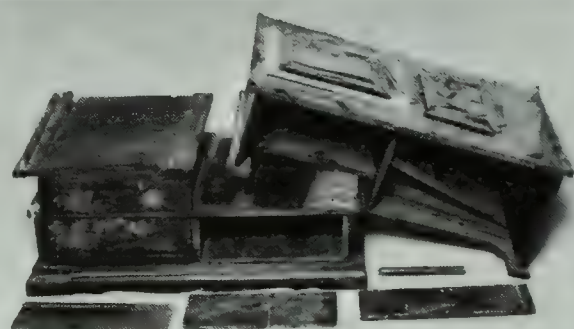
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts become available at the box office *once a series has begun*. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. or Sunday from 1 p.m. until 6 p.m. There is a handling fee of \$1.25 for each ticket ordered by phone.

THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries BSO and musical-motif

merchandise and gift items such as calendars, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call 267-2692.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at \$5.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave



before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15,

with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business & Professional Leadership program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Higginson Room reception lounge, and priority ticket service. For further information, please call the BSO Corporate Development Office at (617) 266-1492.

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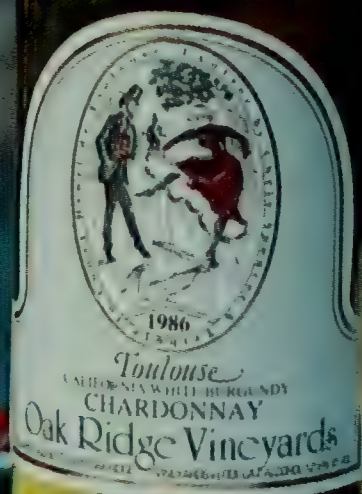
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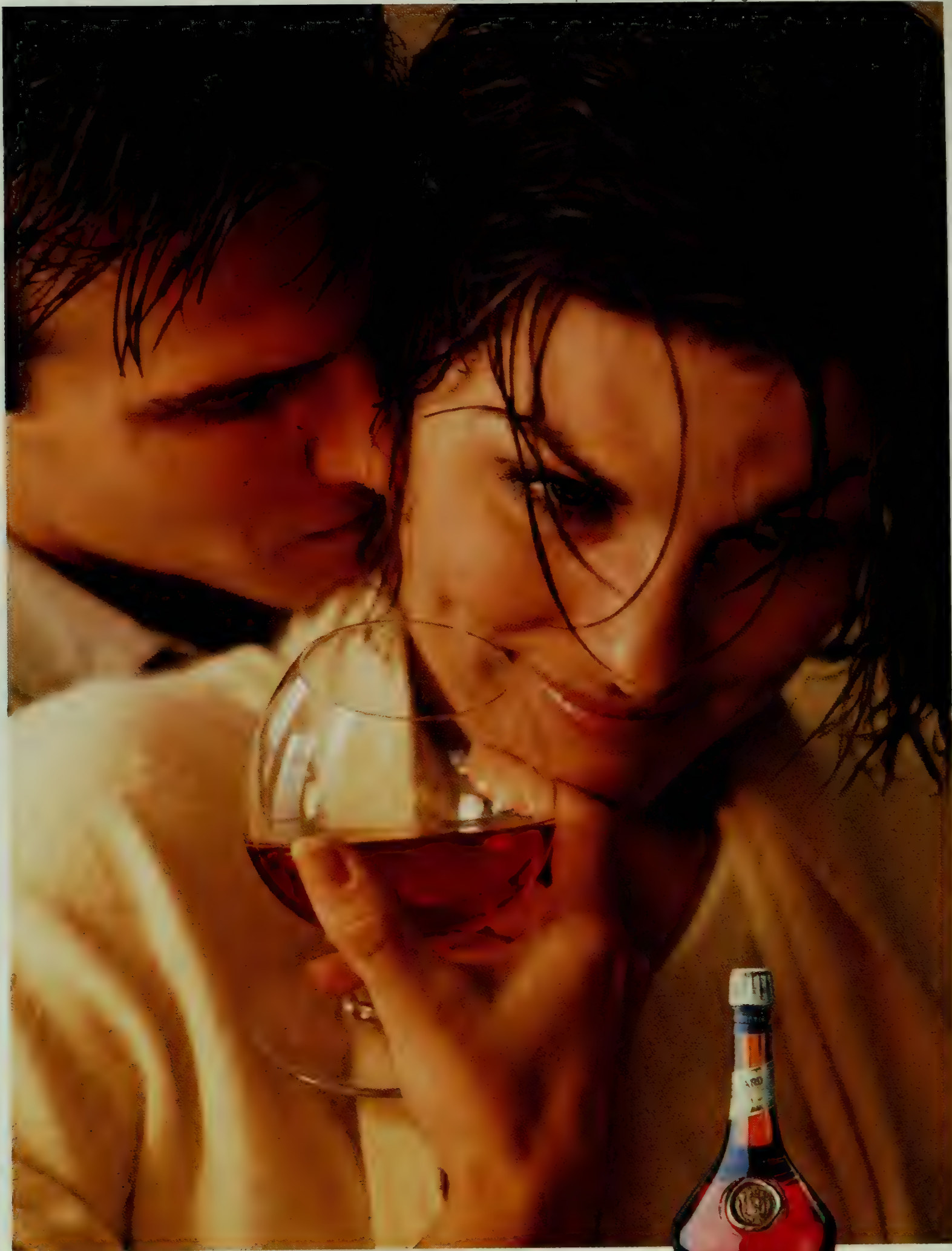
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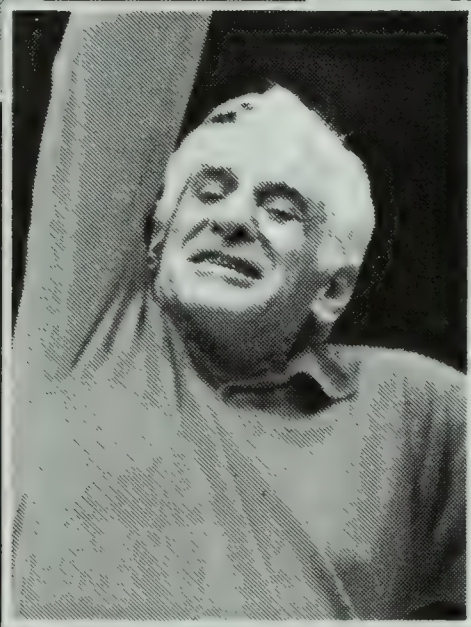
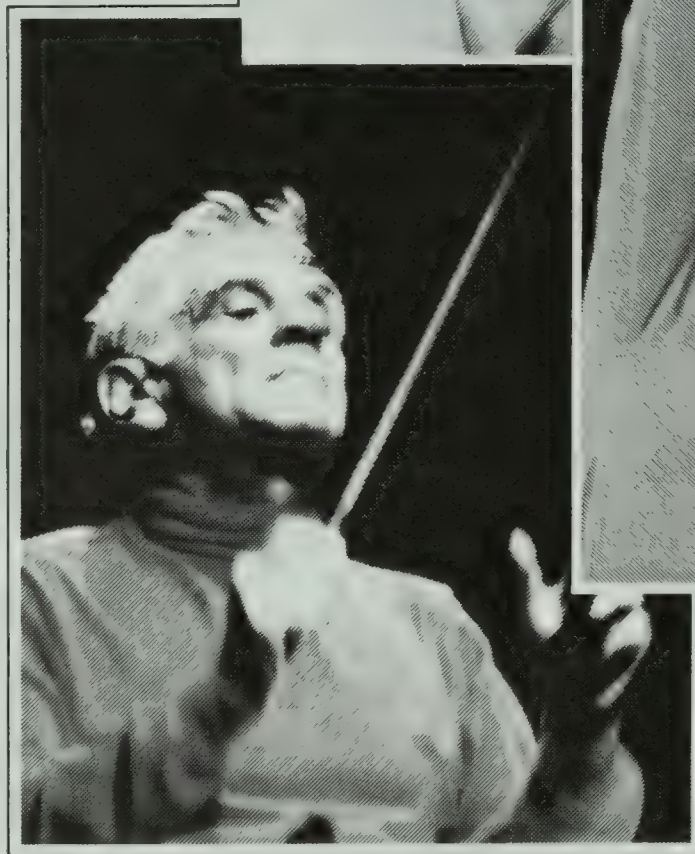
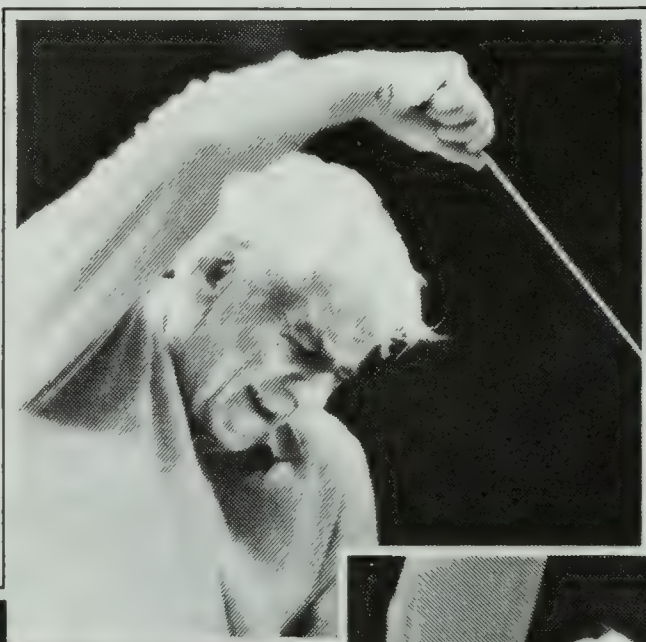
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BSO

"Presidents at Pops" Slated for June 8

The seventh annual "Presidents at Pops," this year featuring John Williams and the Boston Pops Orchestra in "A Night of New Orleans Jazz," will take place Wednesday evening, June 8. Roger D. Wellington, Chairman and CEO of Augat, Inc., is chairman of the 1988 "Presidents at Pops" committee, with Walter J. Connolly, Chairman, Bank of New England Corporation, serving as committee vice-chairman. More than 100 of the area's leading businesses will participate in this gala event in support of the BSO. On Monday, May 9, the senior executives of the participating organizations will be honored at the Leadership Dinner, a formal dinner dance held at Symphony Hall. A limited number of "Presidents at Pops" sponsorships are still available. The \$5,000 full package includes two tickets to the Leadership Dinner and 20 floor and balcony seats for the "Presidents at Pops" concert, complete with cocktails and dinner. Half packages are also available. For further information please call Julia Levy, BSO Corporate Development, 266-1492.

Friends Weekend at Tanglewood

Friends of the BSO have the opportunity to travel to Tanglewood by chartered bus for three days of outstanding music the weekend of Friday, July 29, through Sunday, July 31. Performances include Gunther Herbig conducting the Boston Symphony Orchestra in a program featuring the Prokofiev Piano Concerto No. 2 with soloist Mikhail Rudy, BSO Assistant Conductor Pascal Verrot leading music of Rossini, Vivaldi, Bach, and Mendelssohn, with BSO principals Malcolm Lowe and Alfred Genovese as soloists, and a very special Shed recital by flutist James Galway. The Friends will stay at the Red Lion Inn, with transportation provided by Greyhound Bus. Dinner Friday night will be at the Red Lion Inn, lunch on Saturday at beautiful Seranak, and dinner Saturday night at the Tanglewood Tent Club. Sunday luncheon at Blantyre will precede the 2:30 p.m. concert. Anticipated arrival time back in Boston on

Sunday, July 31, is 7:30 p.m. The weekend is open to Friends of the BSO who have donated a minimum of \$50; space is limited to 48 people on a first-come, first-served basis. The cost of the weekend—\$500 per person, double occupancy (\$520 per person for single occupancy)—includes a \$50 tax-deductible contribution to the BSO and covers transportation, lodging, meals (excluding breakfast), and concert tickets. For further information please call the Volunteer Office at Symphony Hall, 266-1492, ext. 177.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

Muriel C. Kasdon and Marjorie C. Paley Chair

Muriel Kasdon and Marjorie Paley are sisters. Interested in the BSO and concerned for its future needs, they generously donated to the orchestra property they owned adjacent to Symphony Hall. In recognition of their substantial gift, the Trustees established a chair in their honor. Actively involved in the civic and political life of the city of Boston for many years, Mrs. Kasdon served on the Buildings and Grounds Committee of the BSO during her two terms as an Overseer of the orchestra. She calls the BSO "an important gem to maintain." The Kasdons and Paleys are longtime Boston Symphony subscribers who enjoy both the music and intermissions, during which they spend time with friends like Sheldon Rotenberg, who occupies the chair in the orchestra named for the sisters. The friendship between Mrs. Paley's son Michael and Mr. Rotenberg's son David prompted the designation of this chair. Both the Kasdon and Paley families are enthusiastic about combining their interests in the common goal of support for the Boston Symphony Orchestra's future.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Aspen Music Festival
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Bolcom and Morris
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Boston Symphony Orchestra
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Chicago Symphony Orchestra
Cincinnati May Festival
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Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Bobby Short
Abbey Simon
Georg Solti
Stephen Sondheim
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BSO Supper Series

This season the Boston Symphony Orchestra's evening series of pre-concert events, "Supper Talks" and "Supper Concerts," are being offered on an individual basis, even to those who are not attending that evening's BSO concert. The "Supper Talks" series combines a buffet supper at 6:15 p.m. in the Cohen Annex with an informative talk by a BSO player or other distinguished member of the music community; an a la carte bar opens at 5:30 p.m. The roster of speakers for the remainder of the season includes violinist Valeria Vilker Kuchment (April 12), violist Mark Ludwig (April 14), and the Boston Ballet's artistic director Bruce Marks (April 21). The "Supper Concerts" series offers a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper in the Cohen Annex. The programs for the remainder of the season feature music of Schnittke, Prokofiev, and Ravel (March 31 and April 2) and music of Mozart (April 23 and 26). Both pre-concert supper series are sponsored by the Boston Symphony Association of Volunteers. Single reservations at \$19 are available only as space permits and are

accepted until two business days prior to the event. For further information and reservations, please call the Volunteer Office at 266-1492.

BSO Members in Concert

BSO members Amnon Levy, violin and viola, and Thomas Martin, clarinet, with pianist Yvette Roman Schleifer, perform music of Beethoven, Mozart, and Hindemith on the Charlestown Preservation Society Chamber Music Series, 76 High Street in Charlestown, on Friday, April 8, at 8 p.m. and on Sunday, April 10, at 3 p.m. Tickets are \$10; for reservations or further information, call 241-7848.

Personal Financial Planning Seminar

BSO planned giving consultant John Brown will conduct a seminar in personal financial planning in the Cohen Annex prior to the Friday-afternoon concert on April 15. The seminar includes luncheon, beginning at noon, and will conclude at about 1:30. If you are interested in attending, please call Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

R. Laning Humphrey

August 7, 1895–March 20, 1988



R. Laning Humphrey, whose association with the Boston Symphony Orchestra spanned more than forty years, died in March at the age of 92. Educated in the Boston schools, Mr. Humphrey dropped out of Boston University's Journalism School in the mid-1920s when his first writing assignment led to a job at the *Boston Post*. In 1929 he volunteered his services to the young Arthur Fiedler, who was inaugurating a series of free concerts on the Charles River Esplanade, and he became a driving force behind the Esplanade concerts, using his promotional and fundraising abilities to help keep the enterprise alive through the Depression.

In 1936 Mr. Humphrey became a full-time publicist for the BSO, providing press releases and stories to the Boston newspapers. Over the years, until his retirement in 1969, he served as the orchestra's archivist and wrote program notes for the Pops and Esplanade concerts. He began giving lecture-demonstrations about the BSO's ancient instrument collection in the 1950s, continuing that activity in conjunction with the Boston Symphony Youth Concerts until 1985. Laning's spirit and dedication were unmatched, touching the lives of many BSO players and staff members, to say nothing of the thousands of Pops fans who continue lining the banks of the Charles River to enjoy the concerts he worked so tirelessly to preserve.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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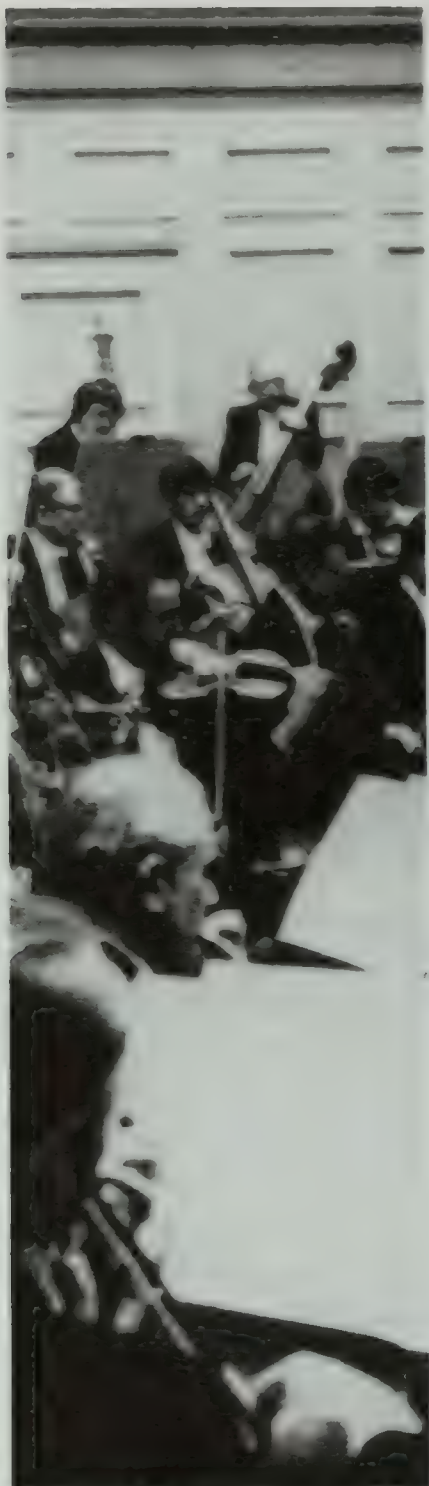
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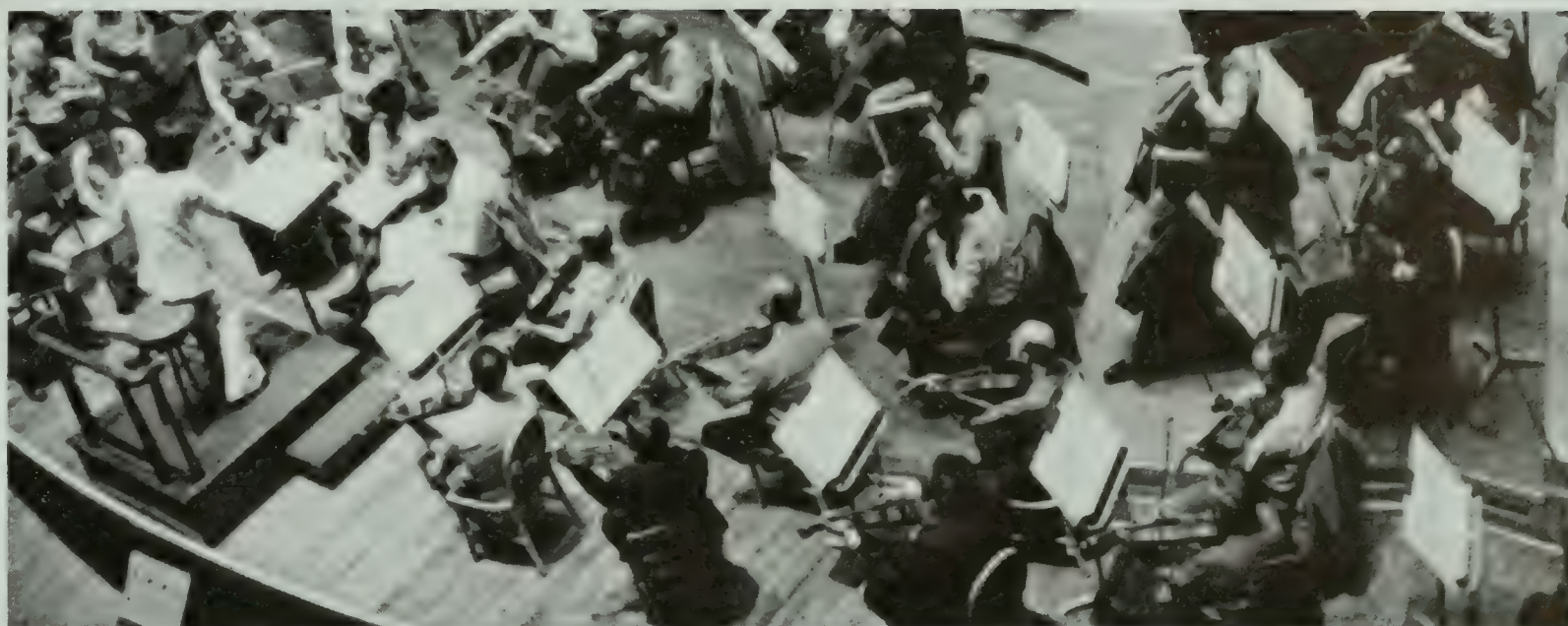
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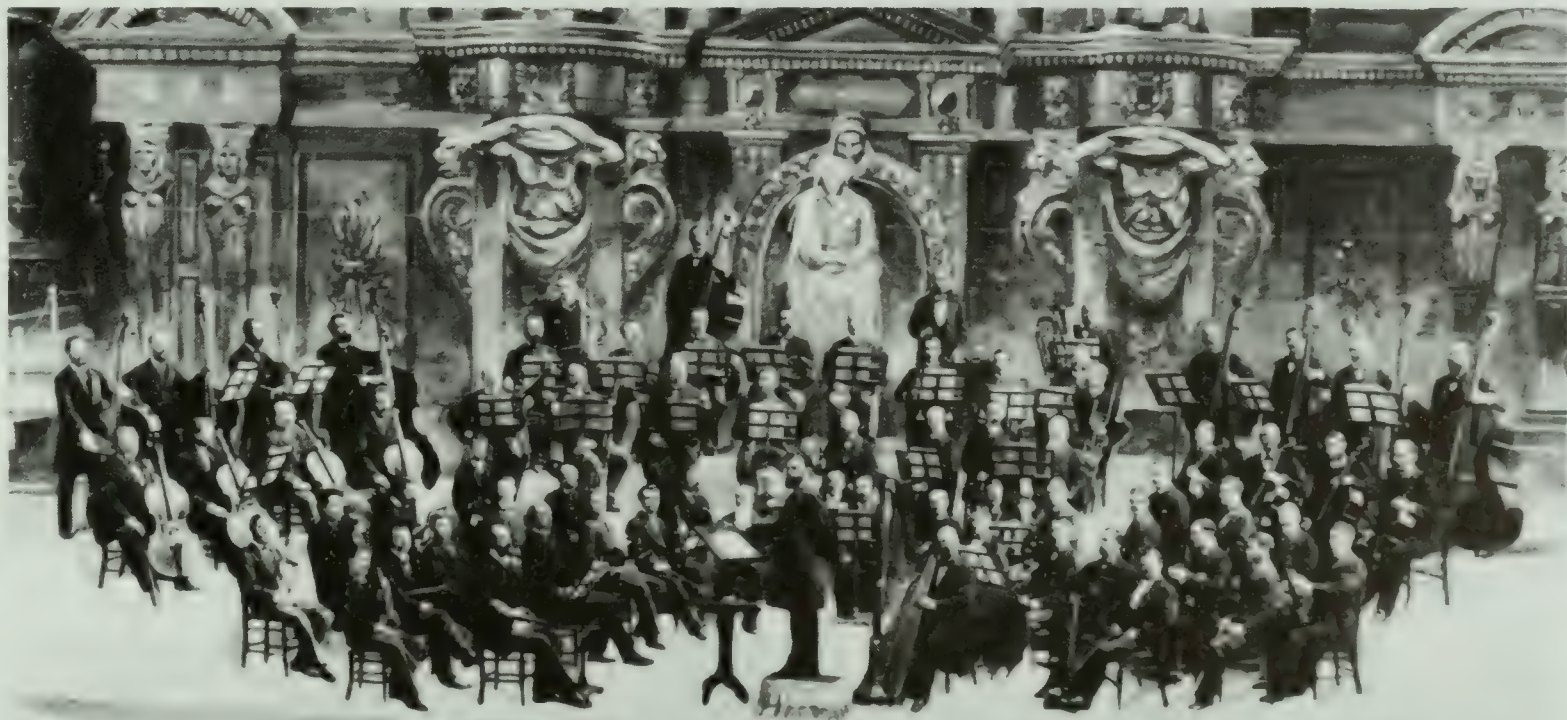
A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

this is a **musical cheer**



May the melody never end.

jordan marsh

this is the place!

certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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As part of the American/Soviet Cultural Exchange "Making Music Together," the Boston Symphony Orchestra is presenting the United States premiere of Alfred Schnittke's *Symphony No. 1* under the direction of Gennady Rozhdestvensky (March 24, 25, and 26), and the Boston premiere of Sofia Gubaidulina's "Offer-torium," for violin and orchestra, with soloist Gidon Kremer and conductor Charles Dutoit (March 31; April 1, 2, and 5).

The New Soviet Music

by Laurel E. Fay

In 1936, with the uncompromising official condemnation of Dmitri Shostakovich's highly successful opera *Lady Macbeth of the Mtsensk District*, a period of exciting innovative ferment in Soviet music came to an abrupt halt. Imposed by the iron will of Stalin, the aesthetic doctrine known as "socialist realism" henceforth became the sole acceptable outlet for creative activity. To define and realize the precepts of socialist realism in music was always difficult. The characteristic features of its antipode, "formalism," were more obvious: they included excessive and unresolved dissonance, atonality, abstract modernist and constructivist techniques, and essentially anything that smacked of the influence of decadent Western culture. The flow of new music and ideas from the West ceased.

Though Shostakovich, Prokofiev, Khachaturian, and other Soviet composers managed to triumph over the obstacles to compose works of enduring value and worldwide appeal, in 1948 they were subjected to another bout of public vilification, humiliation, and suppression. In the forty years that have elapsed since then, the mistakes and damage of those summary judgments have been acknowledged. The reputations of the composers have been rehabilitated along with most of their creative legacy. No comparable sweeping political intrusion into the legitimate affairs of composers has occurred. Still, when most of us think about the state of Soviet music today, our reflection is inevitably clouded by the memory of Stalin and his capricious, destructive interference in the development of Soviet culture. Has this indeed left an ineradicable mark? What are the current limits on composition in the Soviet Union?

For many composers who came to maturity in the period of the post-Stalinist "thaw"—including both Alfred Schnittke and Sofia Gubaidulina—filling the artificial gaps in their musical education and expanding their knowledge of the spectrum of creative directions and accomplishments of the larger world of music became a necessary condition to expand their expressive horizons and define their creative personalities. Acquiring scores and recordings (live performances were still extremely rare), they diligently studied previously taboo works by Schoenberg, Berg, Webern, Stravinsky. Eager to comprehend and master the standard idioms and techniques of the contemporary avant-garde, they acquainted themselves with scores by Boulez, Ligeti, Pousseur, Nono, Stockhausen, the leading Polish composers, and many others. Most important, they began to incorporate what they had learned into their own compositions.

The 1960s was a period of experimentation in Soviet music. Serialism, as well as aleatoric, pointillistic, electronic, and microtonal techniques and extended instrumental resources, began to enlarge the vocabulary of Soviet music. That these new idioms were controversial, that they were not officially encouraged or enthusiastically promoted, is hardly surprising in view of the historical circumstances. The hard-core members of the Soviet avant-garde found their most receptive audiences in the circles of the Soviet intelligentsia and in the West. It is important to note, however, that the new tendencies, disturbing as they might have seemed to those with more conservative tastes, were not outlawed or forcibly suppressed. By the

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1960s, composing works in serial style was not equated with an overt act of ideological or political subversion. While it was not likely to lead to commissions, awards, prestigious appointments, opportunities for foreign travel, lucrative publishing and recording contracts, neither did it lead to creative suppression, expulsion, or exile. The considerable courage, patience, and sacrifice required to be non-conformist was a price not a few composers were prepared to pay.

Obviously, the new styles did not immediately permeate the mainstream of Soviet music. The process of integration occurred gradually over a period of many years. Crucial to this development was the acceptance by a broad range of composers of the potential expressive viability of the expanded palette of techniques. The devastating emotional impact, for instance, of many of the late works of Shostakovich—composed from the late 1960s until his death in 1975—in which he incorporated aspects of twelve-tone writing (though not post-Webern serialism) and atonality, pointillistic and coloristic textures among other distinctive features, did much to justify and legitimize the new resources. Younger composers, for whom the prohibitions of the Stalinist period were a part of ancient history, came to accept a wider range of possibilities more or less implicitly.

By the 1980s, stylistic freedom had become a largely irrelevant issue in contemporary Soviet music. Categorical restrictions on the means of composition are no longer in evidence. Now in their fifties, several of the bold pioneers of the 1960s rank unequivocally among the leading composers of the post-Shostakovich generation. They have become highly-respected members of the establishment. Performances of a wide variety of new music in the Soviet Union—by both Soviet and Western composers—are not unusual or surreptitious events. For many years, contemporary Soviet music has figured conspicuously on the programs of the major European festivals. Soviet composers exploit virtually the full range of resources and styles that they share with their contemporary Western counterparts. The buzzwords for



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some of the latest compositional trends—"new simplicity," "neo-romanticism," and so on—are as familiar from developments at home as they are from those abroad. Only, perhaps, in the realm of electronic and computer music does the experience of Soviet composers lag significantly behind that of the West. For eminently practical reasons—the lack of access to sophisticated hardware and electronic studios—it has not yet been feasible for Soviet composers to produce sustained activity in this field.

To catalogue the "means" of Soviet music today, even to try to summarize the striking ways which composers from scores of ethnic and cultural backgrounds have found to enrich the common language of contemporary music, provides little insight into the most distinctive features of Soviet music as a whole. Judging by technical criteria, Soviet music spans a full gamut of musical styles, all the way from ultra-conservative to ultra-modern. The availability of unlimited resources does not mean that every composer will want or feel obliged to exploit them all. Nor does it prevent the individual composer from varying techniques, sometimes radically, from one work to the next. Many Soviet composers are extremely catholic in taste. They appreciate the best from the spheres of popular music, folk, rock, and jazz, and do not shy away from incorporating these idioms in their concert music. Many are equally versatile and interested in the challenge of composition for films, television, the dramatic theater, and for children. While critical and popular response to new Soviet music is extremely varied, it is the quality of the music irrespective of style, not the grammar and syntax of musical composition, that forms the primary criterion for aesthetic evaluation.

For all the wealth and diversity of contemporary Soviet music, there are at least a few generalizations which can be hazarded to help put the recent trends in compositional development into some kind of perspective. It is important to bear in mind the role that music, and the arts generally, play in Soviet society. Art is not considered a



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luxury item. It is viewed as an essential ingredient of a vibrant spiritual life, as crucial nourishment for the soul. Since spiritual needs and cultural sophistication vary widely, it is inevitable that, just as in the West, the audience for the newest revelations of serious contemporary music represents a relatively small segment of the general public. But for this segment—the broad-based cultural elite—identifying the most interesting composers, attending performances of their works, actively following, discussing, and debating the latest developments in music and their relationship to developments in the other arts is an integral part of their lives. A concert is not a form of idle recreation or a social event; it is an occasion for emotional and intellectual stimulation and enlightenment, as fundamental to existence as basic material needs. Contemporary music, in equal measure with the other arts, commands considerable moral prestige as an expression of elemental spiritual truths. There is nothing new in this; what is reflected is an unbroken continuity with the role of culture in Russian history.

Responding to the spiritual expectations of their listeners is an awesome responsibility which Soviet composers do not take lightly. To strive to comprehend the essence of existence, to explore the conflicts and contradictions of modern life, the relationship of man to his changing environment, and a host of basic philosophical issues, are all concerns proper to the realm of music. While not all Soviet music is explicitly programmatic, very little of it is purely abstract, arid, or dry. In the history of Soviet culture, no less than in the history of Russian culture, the notion of “art for art’s sake” has never become deeply rooted.

The common concerns of Soviet composers in recent decades have focused more on questions of substance than on style. To touch a responsive chord in the listener, to shed fresh light on eternal questions and universal truths, is perceived as more important than dogmatic devotion to specific techniques, whether traditional or avant-

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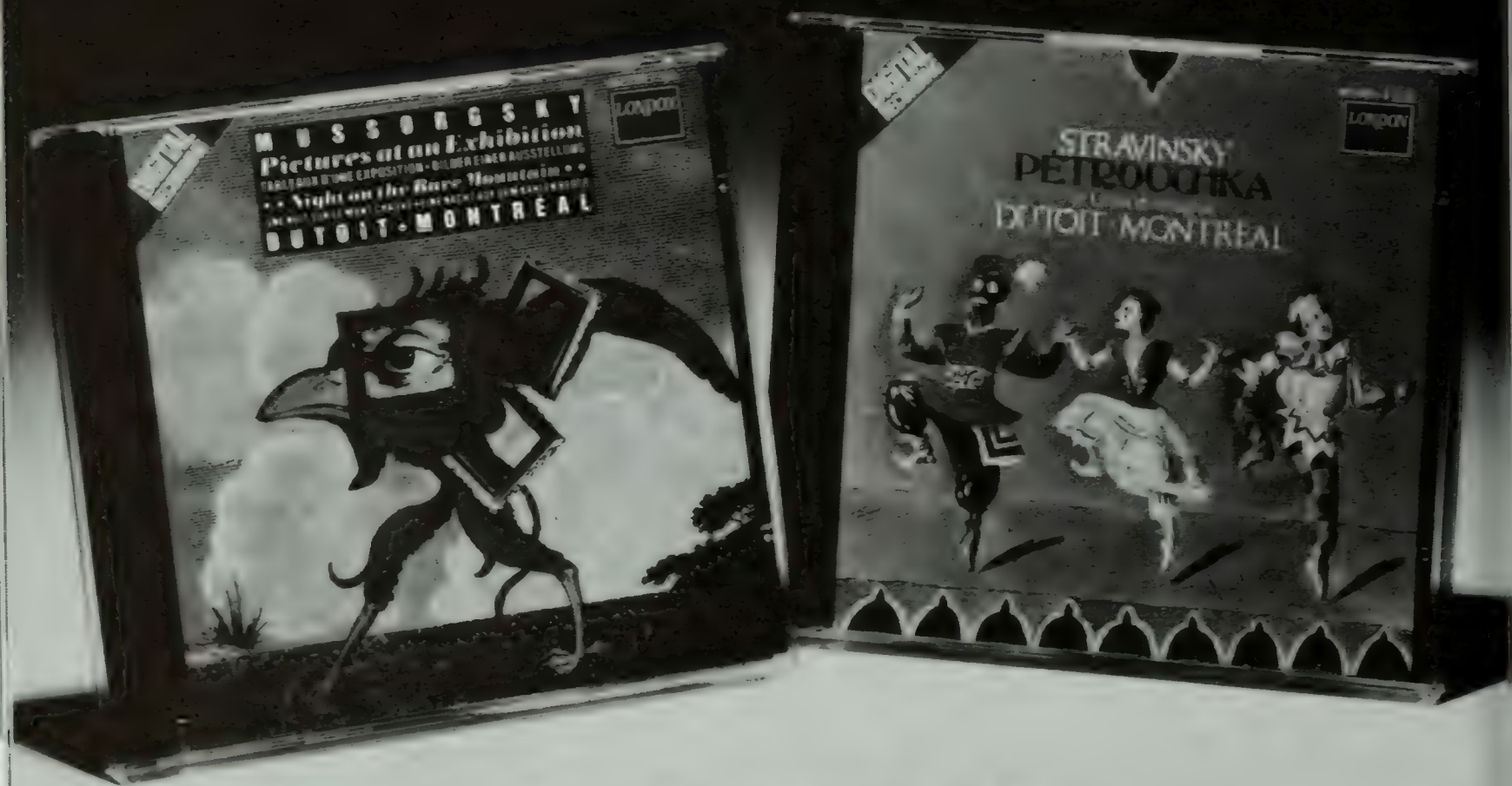
garde. For all the avidity with which many Soviet composers have studied and experimented with new techniques, it is noteworthy that the "serial phase" in Soviet music was relatively brief. Strict serialism never became entrenched enough to acquire the sheen of intellectual superiority. The evolution of Schnittke's style provides an instructive case. By the early 1970s he had already become dissatisfied with the cerebral nature of serial music, with the rules, the complex pre-compositional calculations, and the corresponding lack of room for the intuitive or spontaneous impulse. Similarly, Gubaidulina, who has described herself as an "intuitionist hopelessly dreaming of becoming a rationalist," felt compelled, once she had absorbed the recent developments, to abandon them all in order to build her own compositional identity from scratch. A natural aversion to consciously restricted, mathematically rational compositional systems, and a greater affinity for more spontaneous, intuitive, and improvisational methods of creation, may help to explain why the recent Western fascination with "minimalism" has thus far failed to excite the enthusiasm of Soviet admirers.

What the music of contemporary Soviets exemplifies most strikingly is a predilection for symbolism. The pitches, rhythms, harmonies, textures, tone colors, dynamics, and all the other facets of a musical composition stand not so much for themselves but as unmistakable hints, allusions, guideposts to deeper strata of embedded meaning, the significance of which cannot always be adequately conveyed in words. The multi-layered conceptions often define their own unique forms and the choice of means necessary to realize them. Symbols can function in many different ways; some levels of meaning may reveal themselves immediately while others require reflection or identification. Even when the symbols are hidden and specific—such as the encoding of personal monograms, for instance—the ear can nevertheless appreciate the nature of the communication on some more fundamental level. Though the underlying structure can often be elaborate and technically sophisticated, the music's most compelling and direct appeal is to the emotions rather than to the intellect.

The presence of symbolic meaning and subtexts in Soviet art is, once again, not a new development for Soviet culture. Western observers, however, have viewed this tendency almost exclusively in political terms, as the Soviet artist's attempt to achieve artistic autonomy, to circumvent the censorship of dissident ideologies. At least in music, such a view is overly simplistic; it unnecessarily skews and restricts the interpretation and appreciation of the art. Like the music of Bach, Beethoven, Tchaikovsky, or Shostakovich, the best of contemporary Soviet music has a universal appeal that transcends its national or political origins just as surely as it transcends the nuts and bolts of its construction.

Musicologist Laurel E. Fay, who has taught at Ohio State University and Wellesley College, is a leading American specialist on the music of Shostakovich and a close observer of the contemporary cultural scene in the Soviet Union.

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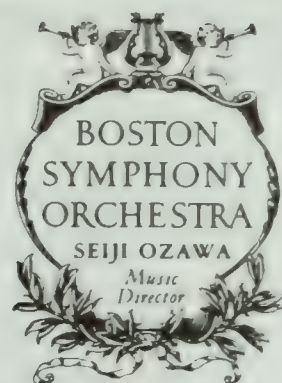
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Modest Mussorgsky

Prelude to the opera *Khovanshchina*

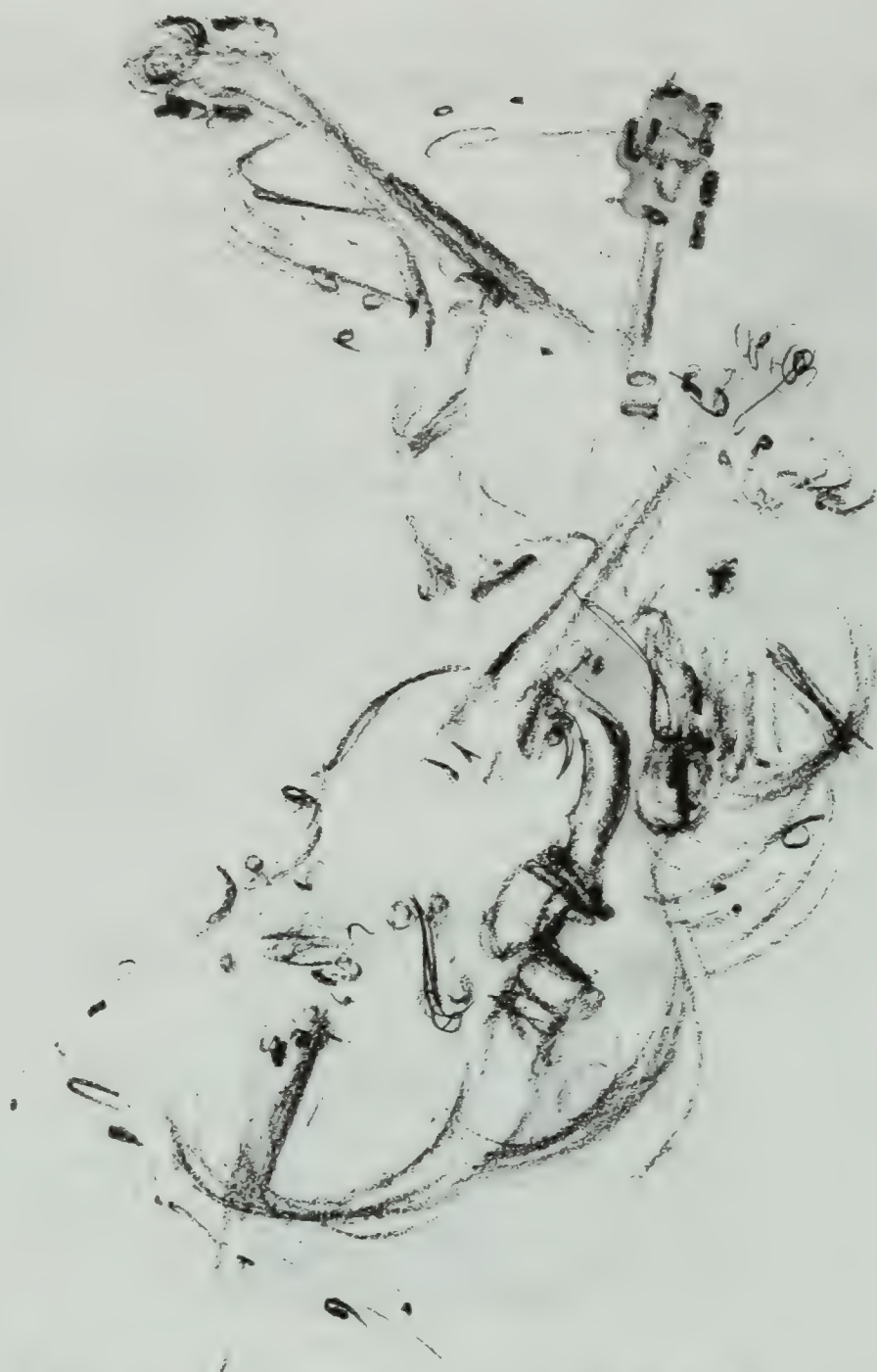


Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He worked on his opera Khovanshchina on and off over the last years of his life, from 1872, and composed the Prelude in September 1874; the work as a whole remained unfinished at his death. It was put into performable shape by Nikolai Rimsky-Korsakov, and the premiere took place in St. Petersburg on February 21, 1886. Serge Koussevitzky introduced the Prelude to Boston Symphony audiences in October 1924, following that with many later performances, until March 1948. Others who have conducted BSO performances were Leonard Bernstein, Charles Munch, Richard Burgin, who gave the most recent subscription performances in November 1961, Erich Leinsdorf, Michael Tilson Thomas, and James De Preist, who led the most recent Tanglewood performance in August 1973. As orchestrated by Rimsky-Korsakov, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, timpani, tam-tam, harp, and strings.

The greatest musical dramatist of nineteenth-century Russia died at the age of forty-two, leaving almost as many major works unfinished as finished. Both his early death and the body of projected operas that remained drafts or torsos came about because of his extremely unstable life, largely the result of an addiction to the bottle. Yet Mussorgsky is far and away the most original composer of his age, certainly the greatest in setting to music the Russian language, whether in songs or opera. Though he had a lyrical strain that shines in all his music, his most characteristic work is in the naturalistic vein, capturing the rhythms and the natural melody of spoken Russian in his settings. This was regarded by many musicians at the time as “unmusical”; Tchaikovsky, for example, regarded Mussorgsky’s music as little more than amateurish. Yet his songs and operas, more than any vocal works by any Russian composer, have taught later Russian musicians how to approach their own language in music (much as Henry Purcell’s work taught Benjamin Britten a great deal about setting English texts).

Of Mussorgsky’s large works, only *Boris Godunov* was completed and performed in his lifetime—and that work was heard in two different versions. Of his earlier operas, *Salammbô*, based on Flaubert, remained an early fragment, and *The Marriage*, after Gogol, was finished only through its first act. The two major operas of his later years were a serious opera on a historical theme, *Khovanshchina*, and a lyric comedy, *Sorochintsky Fair*. He worked on both of them, more or less simultaneously in alternation, from the early 1870s until he entered his final decline at the end of 1880. During the last month of the composer’s life, when he was confined to a hospital, with occasional bouts of delirium and a paralysis taking over his respiratory system, his friends—including Borodin and Rimsky-Korsakov—visited him daily. When they arrived on March 16, 1881, they were informed that Modest Petrovich had died at 5 A.M. Vladimir Stasov, the writer who had been much involved with the work of all the nationalist Russian composers, later recalled:

In the first moments following his death, N.A. Rimsky-Korsakov declared to all the rest of his comrades that he would prepare for publication all of Mussorgsky’s compositions which still remained unpublished, and that he would put *Khovanshchina* in order, finish it, and orchestrate it.



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At that time *Khovanshchina* was almost fully composed in piano score, except for the finale. Rimsky finished and orchestrated the score, bringing it to performance for the first time in 1886. (Most modern performances of *Khovanshchina*, though, including the production currently in the repertory of the Metropolitan Opera, use a 1958 orchestration by Dmitri Shostakovich, who returned to the composer's piano-vocal score with the aim of being more faithful to the peculiarities of Mussorgsky's style, which Rimsky always tended to smooth over.)

The title of the opera, a mouthful for any non-speaker of Russian, is virtually untranslatable. The story is set in the late seventeenth century, when the leader of the military police, or Streltsy, is one Prince Ivan Khovansky, who is determined to get the tsar's throne for his son Andrei, wresting it from the three co-regents, Ivan, Peter, and Sophia. When he heard of this, Peter derisively labeled it *Khovanshchina*—something like “Khovansky-ism.” Perhaps the easiest way to express it in English (taking a stylistic cue from the titles of Robert Ludlum thrillers) would be “The Khovansky Plot.”

The notebook that contains Mussorgsky's piano score for the entire first act of *Khovanshchina* begins with the opera's Prelude. It is dated “2 September 74 in Petrograd.” Unlike many operatic preludes of the nineteenth century, this one does not summarize the plot or principal characters of the opera; it is a genre painting pure and simple, sometimes known as “Dawn on the River Moskva.” It is imbued with the spirit of folk song, elaborated progressively as if from singer to singer, presented in the wonderfully delicate colors of Rimsky-Korsakov's orchestral dress.

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Sofia Gubaidulina

Offertorium, Concerto for violin and orchestra



Sofia Gubaidulina was born in Chistopol, Tatar Autonomous Soviet Republic, on October 24, 1931; she lives in Moscow. She composed Offertorium in 1979 and 1980 for Gidon Kremer. Gennady Rozhdestvensky conducted the first performance, with Oleg Kogan as soloist, at the Moscow Conservatory in 1982. Kremer gave the first non-Russian performance in Vienna and has performed the work frequently in the last five years; he gave the United States premiere on January 3, 1985, with the New York Philharmonic under the direction of Zubin Mehta. The present performances are the first by the Boston Symphony Orchestra of any music by Gubaidulina. In addition to the solo violin, the score calls for two flutes and piccolo, two oboes, two

clarinets and E-flat clarinet, two bassoons, three horns, three trumpets, three trombones and tuba, a large percussion ensemble played by five players (timpani, wood blocks, chimes, guiro, bass drum, crotales, three suspended cymbals, triangle, bells, tam-tam, xylophone, five bongos, marimba, whip, vibraphone, temple blocks, side drum), two harps, piano, celesta, and strings.

The last few years have seen an extraordinary burst of public awareness in the West of a composer who has been steadily making her mark in Russia for more than thirty years, and who has done this with a marked independence of style and personality. Sofia Gubaidulina (goo-bye-DOO-lee-na) was born to a Tatar father and a Russian mother far from the political and cultural centers of Russia in a small town located on the Kama River, a tributary of the Volga, near the Ural Mountains. But that, she said in a recent interview, “was an accidental city for me, because we didn’t live there. The family moved immediately to Kazan.” (This and following statements from the composer come from an interview held in the offices of G. Schirmer, the American representatives of her Soviet publisher, last September 30, when she was visiting the United States for the first time to attend a performance of her Third String Quartet in Louisville; the translator was Laurel E. Fay.)

Kazan is an ancient and historic city, at one time more important than Moscow. (Operagoers will recall a vigorous bass aria about the siege of Kazan in *Boris Godunov*; the siege itself took place a generation before Boris, under Ivan IV, known as “the Terrible,” in 1552; lovers of classic films may recall the siege itself in Eisenstein’s *Ivan the Terrible*.) But the most important thing that happened to Sofia Gubaidulina in Kazan was the arrival of a piano at home when she was five years old. She began to study at once, but found the technical etudes so boring that she started composing herself, in order to have something interesting to play.

She began the serious study of composition at the Kazan Conservatory at the age of seventeen; her teacher there was Albert Leman. But the most important part of her education came when she transferred to the Moscow Conservatory in 1954; there she studied with Nikolai Peiko as an undergraduate and with Vissarion Shebalin as a graduate student.

After graduation, she decided that she did not wish to teach composition. Instead she made her living writing music for many different kinds of films—animated films, realistic live-action films, and documentaries.

SL: *I wonder whether—combining your interest in vocal music, of which you have written a lot, and film music—whether you are ever going to write an opera.*

An opera? No, I will not. If we talk about the art of representation, then I like the cinema better than opera. I find there many opportunities for experiments, for my most, as it were, powerful experiences. It's very strange that I should find that in applied music, but it's so. For example, in my latest work, which isn't completed yet—it is with the director Ida Garanina, "The Cat Who Walks by Itself" [an animated film]—the work is so interesting that perhaps I never had such possibilities for experimenting in pure music.

SL: *Have any of the films for which you have written music been shown here?*

A film by the name of "Scarecrow," by the director Roland Bykov, a famous actor and director, was shown here. In the film, the "scarecrow" is a girl of fourteen who is called this by others to hurt her. And the film is very serious, almost dramatic, about the girl. And this film, in my opinion, was very successful and even was awarded a prize in France [at Cannes].

Gubaidulina's output is particularly rich in works for the most varied kinds of chamber ensembles, from the standard string quartet or piano quintet to less familiar combinations which reflect her love for sound, the raw material of music,

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I love chamber music, perhaps best of all. And especially music for non-traditional combinations. For instance, bassoon and seven low string instruments. Or four flutes. Or two trumpets and two trombones. Or harp, flute, and viola.

SL: *Is this interest the challenge of imagining different sounds, or maybe even the ease with which one could avoid different sounds? Or is it just that there are people at hand who have those combinations?*

I think that the reason lies in the fact that here a new field of meaning arises in the relationship between the instruments, when the instruments can become like characters in some kind of drama, that is, the personification of the instruments.

SL: *I've read that you particularly like the music of George Crumb, and I can see that element here.*

Yes, I relate very well to that composer. In general, I am very interested in instrumental symbolism. For instance, I have a composition which is called *The Seven Last Words* for bayan [button accordion], cello, and string orchestra. In it there exists, for instance, at the climax, a transition across the bridge. The cello moves gradually *sul ponticello* [playing very near the bridge], it approaches the bridge, plays on the bridge itself for a long time, and then crosses that border, behind the bridge, and that is the coda of the composition. That transition is the most important formulation of the piece.

In a composer's forum panel held at the Opera House in Boston last March 16, the day after a performance of *The Seven Last Words* in the "Making Music Together" festival, Gubaidulina explained further the symbolism of the piece. The title, of course, has a theological character; it refers to the "seven last words" of Jesus while on the cross. When the solo cello is bowed in the normal manner, it creates the visual effect of a cross. The transition across the bridge mentioned above comes near the end of the piece and symbolizes the passage out of this life, marked by the performer's playing the instrument in a region that is normally untouched.


A conversation with Sofia Gubaidulina moves easily from technical discussion to a more interpretive approach, in which words like "spirit" or "mysticism" or "symbolism" occur frequently. When it was pointed out to her that the newest edition of Baker's Biographical Dictionary of Musicians describes her as a leader of the "extreme avant-garde in the Soviet Union," she replied:

From my point of view there really isn't one. There isn't any kind of avant-garde. And it seems to me that it sounds very funny, in general, that I lead anything. I certainly don't lead anything and my music is absolutely remote from any wish to be modernistic, avant-garde, new. These are all terms that don't apply to me at all. It is the business of newspapers, journals, to be interested in news. But art should be interested in all the other things.

The "other things" in which her art is interested are values of more permanent worth: symbolic meaning, and the expressive qualities of sound, which strike the listener with remarkable immediacy, even when least traditional. She is utterly undogmatic in her approach to composition, using whatever may be of service to the given piece, in a language ranging from familiar diatonic scales to unclassifiable sonorities produced by newly invented playing styles. All of these elements are present in *Offertorium*, which is by now surely her most frequently performed composition, at least outside the Soviet Union. The use of Bach's "royal theme" as the basis of the composition begins the journey in thrice-familiar territory, but its treatment is both original and extraordinarily expressive. Though Gubaidulina speaks of three "movements" in describing her piece, the work is really continuous.

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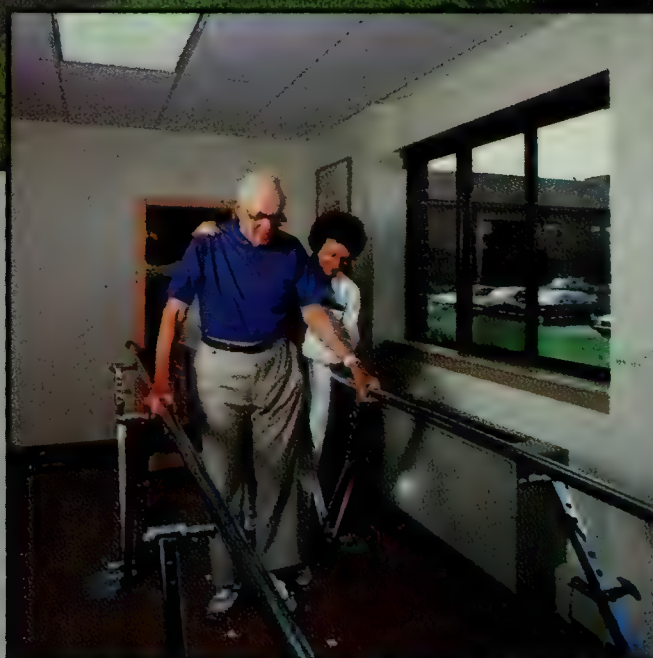
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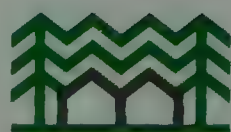
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lasting about thirty-five minutes, but in three sections marked largely by the way in which they treat the "royal theme."

Offertorium was written at the request of Gidon Kremer. When Gubaidulina was asked what characteristics of his playing she was interested in, she replied:

I went to his concerts especially, noticed his motion, his specific motion, entered into his internal aspect, and noticed some unique features which I decided to use in the composition, so that his features could be expressed. For example, he has the very striking quality of passing from one condition to another, directly opposite: from profound intensity suddenly to lucidity and light, for example. Or from something very deeply profound to patently Mephistophelean playing. And I tried to make it in such a way that there would be those kinds of moments for him to do that.

When asked specifically about *Offertorium*, the composer offered the following outline:

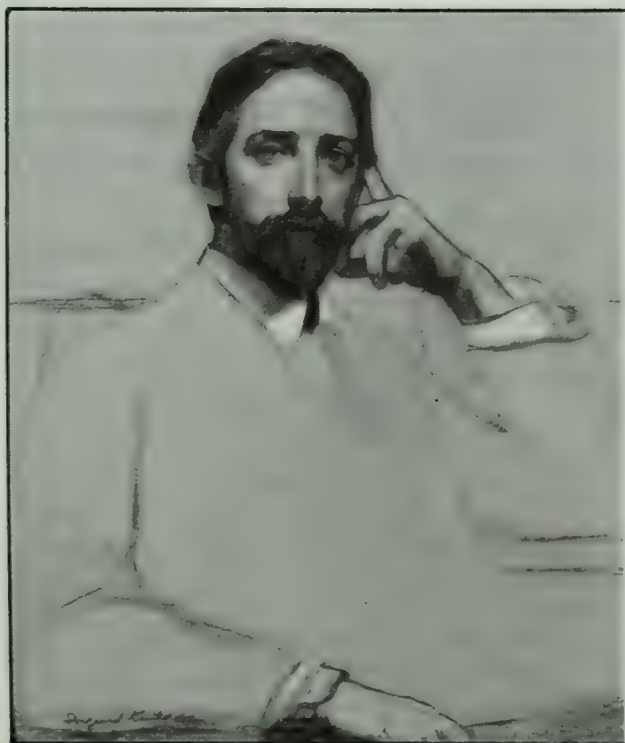
I took the theme of King Frederick II, "the Great," which he gave to Johann Sebastian Bach for improvisation. That is a well-known historical fact. And after that Bach wrote one of his best compositions, the *Musical Offering*.*

For this composition, I also took the King's theme, but with a slightly different goal, not so much to take the theme for polyphonic or rhythmic or harmonic use, not in order to develop the theme in Bach's sense, but on the contrary, in order that the theme would offer itself up as a sacrifice.

This is not so that there would be variations of the theme and development of that theme, but something completely different. The theme has a structural significance. What does that mean? At first, the theme is heard in its entirety, but then it is shortened from the end and from the beginning by one note, and it becomes shorter and shorter with each variation, and finally at the climax it arrives at a single note.

At the same time, in each variation, the attention is focused on the last interval in each variation. And thanks to this accentuation on the last sounds of the continuously contracting theme, the harmonic system of each variation depends on that ending. For instance, minor second, major second, and then major thirds, sixths, as it happens in this theme. Thus, at the beginning, fourths are emphasized—at the end—then seconds, major second and minor second,

*The Russian word is more usually translated "sacrifice," and the composer uses it in that sense later on.



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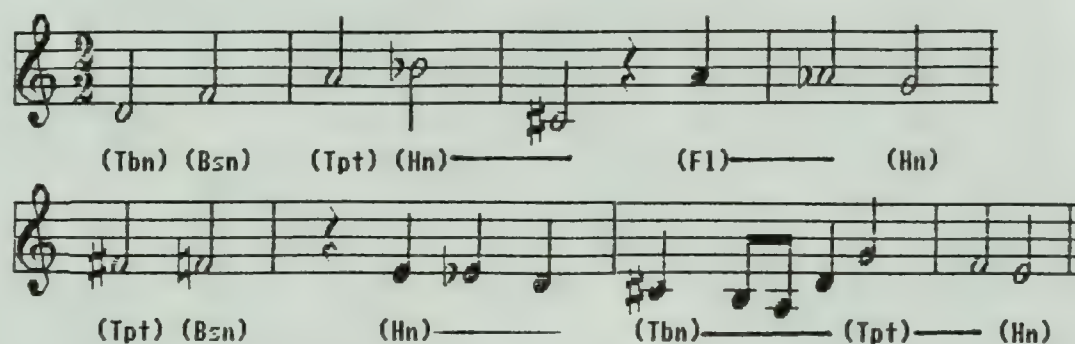
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and finally, thirds. Thus, the theme becomes like a legal code for the harmonic system of these variations—the theme itself becomes the legislator of the form.

To the extent that the theme becomes shorter and leads to one pitch, it is as if it is offering itself in sacrifice. The first movement is dedicated to these variations of the contracting theme. The second movement doesn't contain this theme at all, and the third gradually assembles the theme again. But then it arrives at a complete statement of the theme in the solo violin, but this is already not the theme from beginning to end, but the theme from *end* to *beginning*. Thus it is built on the idea of conversion.

SL: *The very beginning of the "Offertorium" presents the Bach theme broken up in different instruments the way Webern does it with the "Ricercare." I assume that was a conscious homage to Webern?*



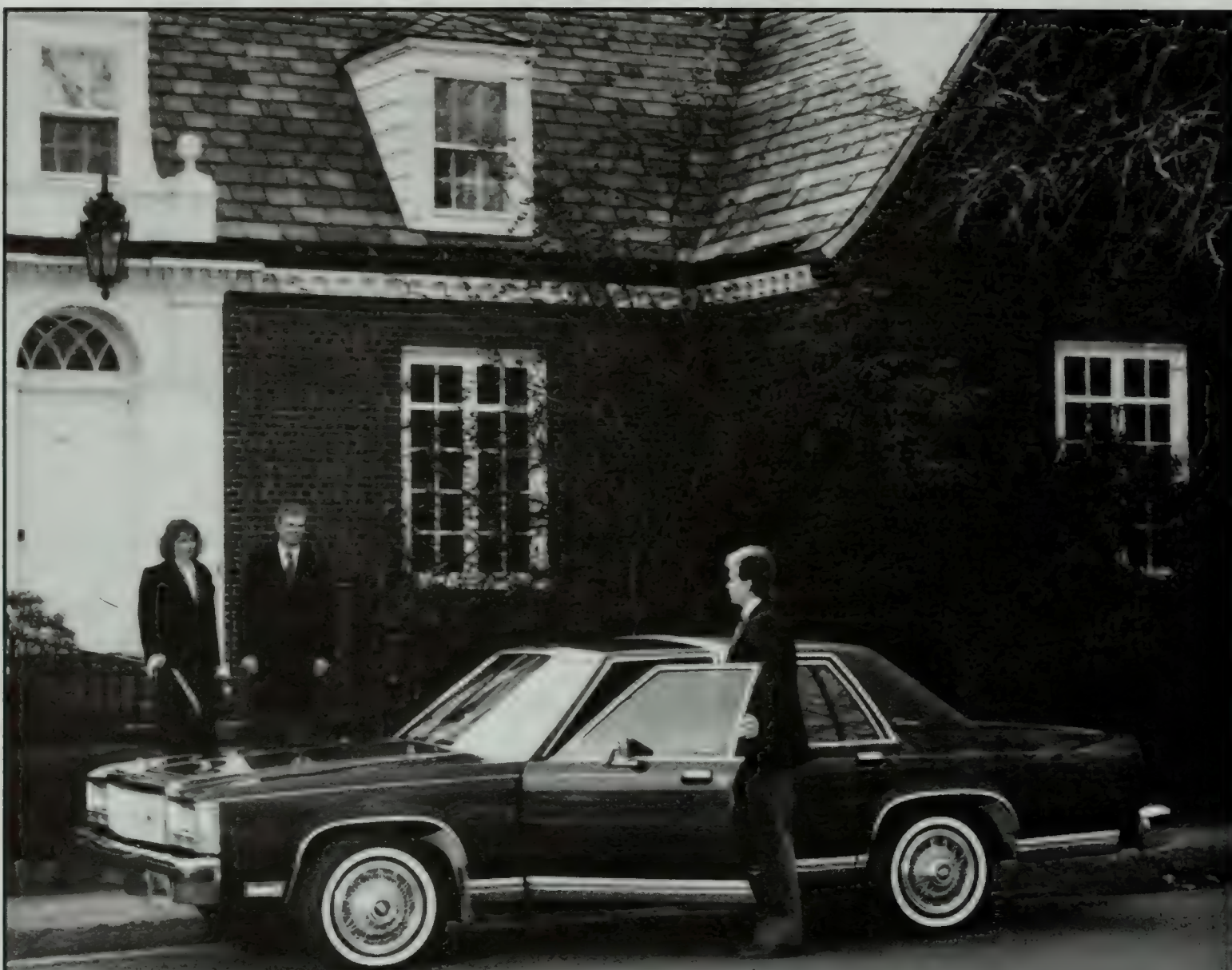
Yes, that was intentional. Not exactly as he does it, but in the style, in the instrumentation. I very much wanted to unite the two personalities who have produced, in the history of music, the greatest impression on me. They are contrasting, but for me, these two peaks exist. And I very much wanted to unite these two themes, of my attitude to Bach and Webern.

SL: *Has the music of Webern and the Viennese school been readily available to you?*

Yes. I have known the scores of Webern since the fifties. Then recordings performed by Craft, and just recently I received them performed by Boulez.

The "royal theme" as presented above is actually incomplete: the final note, in the version Bach used, has already been removed. It is on the next-to-last pitch that the solo violin enters, echoing the horn, playing in a tremolo the last two notes heard of the melody (which happen to be F and E, forming a semitone). The omission of the anticipated closing note D from the outset is significant; a full statement would have brought the music to a stop before it began. The lacking D, on the other hand, opens a door to a new world. The soloist seizes it—repeating the E and F in a brooding way before taking that semitone as the basis for an expansive cantilena. And so it goes . . . By the end, when the theme has been demolished piece by piece and then later reconstructed in reverse, the soloist finally achieves a tranquil D—three octaves higher than the one omitted at the outset—sustained in quiet rapture.

—S.L.



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Modest Mussorgsky

Pictures at an Exhibition (orchestrated by Maurice Ravel)



Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed Pictures at an Exhibition as a set of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who two years later would begin his twenty-five-year tenure as music director of the Boston Symphony Orchestra. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on October 22, 1922, and led the first American performance with the Boston Symphony Orchestra early in his first season, on November 7, 1924. Koussevitzky programmed the Mussorgsky/Ravel Pictures frequently during his time with the

orchestra, the last time being on subscription concerts in October 1948. Ravel's orchestration of Pictures has also been performed at BSO concerts under Richard Burgin, Eleazar de Carvalho, Guido Cantelli, Igor Markevitch, Ernest Ansermet, Seiji Ozawa, Thomas Schippers, Carlo Maria Giulini, James Levine, Kazuyoshi Akiyama, Eugene Ormandy, who led the most recent subscription performances in October and November 1980, and Charles Dutoit, who led the most recent Tanglewood performance in June 1986. In addition, an orchestration of Pictures by Sergei Gorchakov has been performed under Kurt Masur's direction, on subscription concerts in January 1984 and at Tanglewood the following summer. Ravel's orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, and strings.

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. At the time, around 1922, the *Pictures at an Exhibition* were quite unknown, and the Russian publishing house of Bessel, which had issued them in 1886 in a version heavily edited by Rimsky-Korsakov, had so little faith in them that it had no difficulty going along with Koussevitzky's stipulation that Ravel's transcription should be reserved for a number of years for his exclusive use, since clearly there was nothing in it for the publishers. In the event, the Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's.

At that, Ravel was not the first musician to orchestrate *Pictures at an Exhibition*, having been anticipated by Mikhail Tushmalov in 1891 (his version also being tampered with by Rimsky-Korsakov, who conducted the first performance) and Sir Henry J. Wood in 1920. During the time that Ravel's score was available only to Koussevitzky, an orchestration appeared by Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), and later there were scorings by Leopold Stokowski, Lucien Cailliet (the uncredited ghostwriter of many orchestrations attributed to Stokowski, though the *Pictures* do seem to be Stokowski's own), and Walter Goehr—not to forget the electronic version by Tomita, Elgar Howarth's transcription for the Philip Jones Brass Ensemble, the



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Yamashita reduction for solo guitar, and Keith Emerson's rock presentation. In recent years, Kurt Masur has introduced an orchestration by the Russian composer, conductor, and teacher Sergei Gorchakov in a number of cities in Europe and the United States, including Boston, and Vladimir Ashkenazy has even recorded his own orchestration with the Philharmonia Orchestra.* In this whole scene, and although it will not do to think of his orchestration as sacrosanct, Ravel's score has seemed to be the one sure survivor, and for good reason: he is Mussorgsky's peer, and his transcription stands as the model of what we would ask for in such an enterprise by way of technical brilliance, imaginative insight, and concern for the name to the left of the slant line.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic V.V. Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and archi-

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

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"Eliot says that he needs sunglasses because of all the southern exposures and sunny terraces. Personally, I think he's hoping for a part in 'Spenser.'"

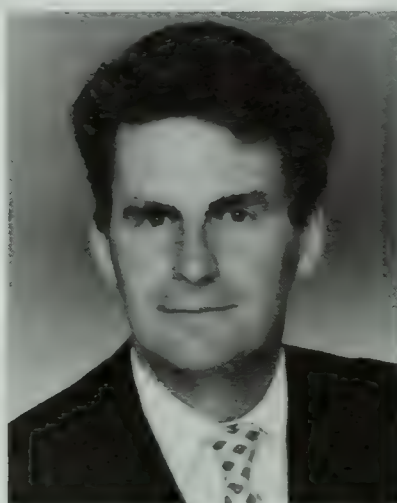
tectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." That roving music, which opens the suite, he calls **Promenade**, and his designation of it as being "*nel modo russo*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists Club . . . It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."



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Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled "A rich Jew wearing a fur hat" and "A poor Jew: Sandomierz." Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, "Two Polish Jews, one rich, one poor," and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this



Chick costume for the ballet "Trilby"

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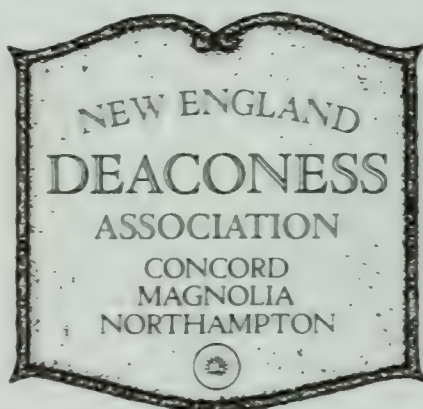
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marginal note: "The creative spirit of the dead Hartmann leads me toward skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played *con lamento*.

The Hut on Chicken Legs: A clock in fourteenth-century style, in the shape of a hut with cocks' heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



The Great Gate of Kiev

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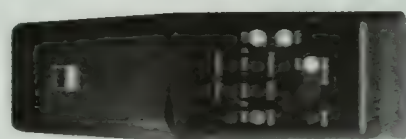
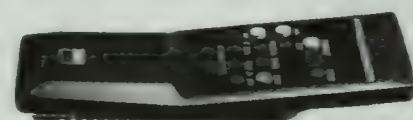
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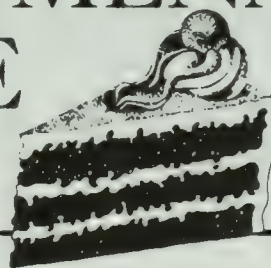
More . . .

Mussorgsky has been well served in fundamental documentary studies, of which the most complete is Alexandra Orlova's *Mussorgsky's Works and Days: A Biography in Documents*, translated and edited by Roy J. Guenther (UMI Research Press). Gerald Abraham's article on the composer in *The New Grove Dictionary of Music and Musicians* is first-rate and has been reprinted in *The New Grove Russian Masters 1* (Norton), along with the articles about his major contemporaries. The Prelude to *Khovanshchina* is available in an atmospheric performance by Ernest Ansermet with the Orchestre de la Suisse Romande (London CD, coupled with *Night on Bald Mountain* and *Pictures at an Exhibition*). For sheer sonic splendor and strong characterization, the recording of *Pictures* by Lorin Maazel with the Cleveland Orchestra would be hard to beat (Telarc, coupled with *Night on Bald Mountain*). Riccardo Muti's reading with the Philadelphia Orchestra is one of his finest recordings with that ensemble (Angel, coupled with Stravinsky's *Firebird Suite*). Presumably, RCA will reissue Toscanini's famous NBC Symphony recording of the Mussorgsky/Ravel *Pictures* on compact disc in the near future. Also due for restoration to the catalogue is Sviatoslav Richter's great live performance of Mussorgsky's original piano version, which has been available in recent LP incarnations from Columbia Special Products and on a single Odyssey disc coupling it with George Szell's performance of the Ravel orchestration with the Cleveland Orchestra.

There is no readily available reference work about Sofia Gubaidulina. The only music of Gubaidulina currently on record is on hard-to-find imported Soviet recordings, but Gidon Kremer and the Boston Symphony Orchestra under the direction of Charles Dutoit are recording the *Offertorium* for Deutsche Grammophon in conjunction with his appearance here.

—S.L.

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Charles Dutoit



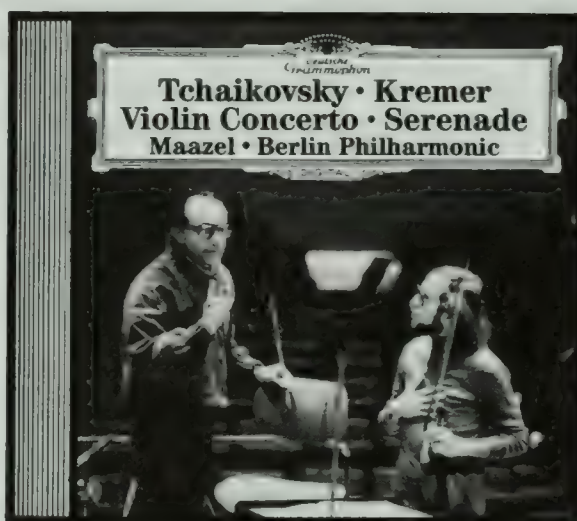
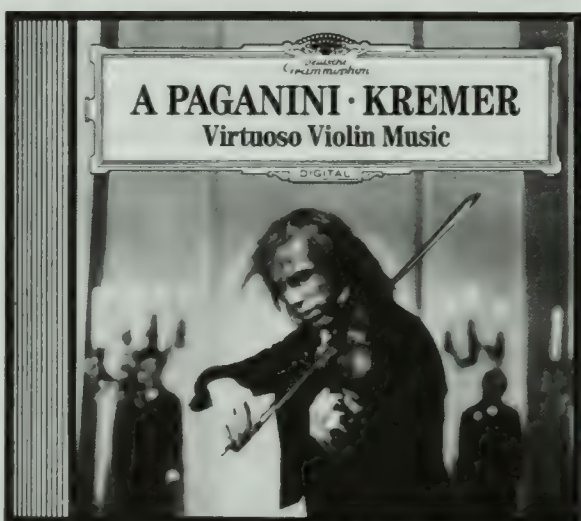
Charles Dutoit, music director of the Montreal Symphony, was born in Lausanne, Switzerland. He received formal musical training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1967 he became music director of the Berne Symphony and assistant conductor of the Zurich Tonhalle Orchestra. Subsequently he was music director of the Göteborg Symphony and the National Symphony Orchestra of Mexico; he has since appeared as guest conductor with more than 150 orchestras throughout the world. In February 1977 Mr. Dutoit appeared for the first time as guest conductor of the Montreal Symphony Orchestra; six months later he was appointed music director of that orchestra, resulting in a musical partnership recognized today as one of the world's most successful. Mr. Dutoit and the Montreal Symphony made their first Carnegie Hall appearance in 1982; they have returned annually for sold-out appearances since then. Under an exclusive long-term contract with Decca/London since 1980, Mr. Dutoit and the Montreal Symphony have produced close to thirty recordings, winning a total of eighteen international awards, among them the Grand Prix du President de la Republique, the Prix Mondial du Disque de Montreux, the High Fidelity International Record Critics Award, Amsterdam's Edison Award, and the Japan Record Academy Award. Mr. Dutoit's numerous recordings may be heard on the Decca/London, Deutsche Grammophon, Philips, CBS, and Erato labels. He will record Sofia Gubaidulina's *Offertorium* with Gidon Kremer and the Boston Symphony Orchestra for Deutsche Grammophon in conjunction with these concerts. Mr. Dutoit's many international tours with the Montreal Symphony have included Canada and the western United States in 1981, fifteen European concerts in 1984, fifteen concerts in Japan and at the Hong Kong Festival in 1985, and a fourteen-concert tour of the United States in 1986. In August 1987 he and the Montreal Symphony became the first Canadian orchestra to give five consecutive performances at the Hollywood Bowl in Los Angeles. In November 1987 they toured six European countries.

In addition to his work in Montreal, Charles Dutoit regularly conducts such major North American ensembles as the orchestras of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco. From 1983 to 1986 he was principal guest conductor of the Minnesota Orchestra. Mr. Dutoit travels to Europe each year to conduct the orchestras of Berlin, Munich, Amsterdam, Paris, and London, and he is a frequent guest conductor with the Israel Philharmonic Orchestra. Mr. Dutoit made his Covent Garden debut with *Faust* in 1984 and returned there in 1986 for six performances of *The Tales of Hoffmann*. He made his Metropolitan Opera debut earlier this season with *The Tales of Hoffmann*, in a production telecast this March on PBS. He returns to the Metropolitan Opera in 1990 for a three-month stay. In 1982 Mr. Dutoit was named "Artist of the Year" by the Canada Music Council and was named "Great Montrealer" by popular vote. He has received "*honoris causa*" doctorates from the University of Montreal and the University Laval in Quebec City. He has conducted the Boston Symphony Orchestra both at Symphony Hall and Tanglewood on many occasions since his debut here in February 1981.


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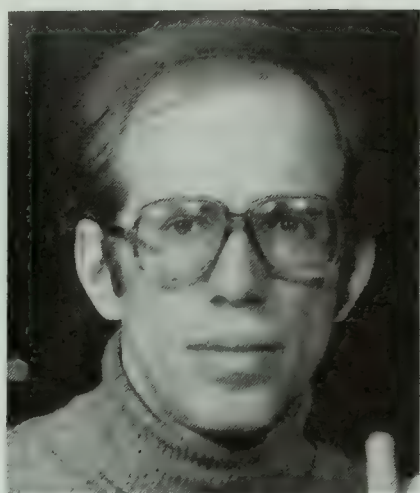
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Gidon Kremer



In a distinguished career of more than twenty years, violinist Gidon Kremer has performed on virtually every major concert stage in the world, with renowned European and American orchestras, and in collaboration with the major musical artists of our time. Russian-born and -trained, Mr. Kremer was born in Riga, Latvia, in 1947. His Swedish grandfather, German mother, and Latvian-Jewish father were all accomplished string players. When he was four, Mr. Kremer began studying the violin with his father; he began his formal education at seven, entering the music school in Riga as a student of Professor Sturestep, and was

auditioning for competitions in Poland, Rumania, and France by the time he reached eighth grade. At sixteen he won First Prize of the Latvian Republic, and at eighteen he successfully auditioned for David Oistrakh, becoming one of the few students selected as his apprentice at the Moscow Conservatory. Mr. Kremer won his first international prize in 1967, when he took third place in the Queen Elisabeth Competition in Brussels. The following year he was a prizewinner in the Montreal Competition and took first prize in the Paganini Competition in Genoa, and in 1970 he won first prize in the Tchaikovsky Competition. Since making his Western debut, he has appeared with the orchestras of Berlin, Boston, Amsterdam, Los Angeles, San Francisco, Philadelphia, New York, London, Paris, and Vienna, with conductors including Bernstein, Karajan, Giulini, Jochum, Previn, Abbado, Levine, Maazel, Muti, Harnoncourt, Mehta, and Marriner, among others. Mr. Kremer's repertoire ranges from the concertos of Beethoven, Brahms, Mendelssohn, and Sibelius to contemporary masterpieces by Henze, Berg, and Stockhausen. He is also a champion of music by living Russian composers including Alfred Schnittke, Edison Denisov, Sofia Gubaidulina, and Arvo Pärt. Mr. Kremer is particularly interested in bringing the music of Russia to the attention of the Western world, and he has performed important new Russian compositions, including many works dedicated to him, with major American orchestras. A recipient of the Grand Prix du Disque and the Deutsche Schallplattenpreis, Mr. Kremer has recorded more than fifty albums which reflect his diverse musical interests, for Philips, Deutsche Grammophon, CBS, EMI, Orfeo, Melodiya, Hungaroton, Eurodisc, Angel, and Vanguard. In conjunction with his Boston appearance, he will record Gubaidulina's *Offertorium* with Charles Dutoit and the Boston Symphony Orchestra for Deutsche Grammophon. Also deeply committed to chamber music, Mr. Kremer devotes a portion of his schedule to recital appearances with such partners as Valery Afanassiev, Martha Argerich, Keith Jarrett, Oleg Maisenberg, András Schiff, Tatiana Grindenko, Misha Maisky, and Thomas Zehetmair. In recent seasons he has been a member of a quartet also including Daniel Phillips, Kim Kashkashian, and Yo-Yo Ma. Since 1981, Mr. Kremer has invited a select group of artists to the small Austrian village of Lockenhaus for the two-week summer music festival he founded there, and which emphasizes the exploration of new repertoire. Mr. Kremer's only previous Boston Symphony appearance was in April 1979, when he performed the Brahms Violin Concerto under the direction of Sir Colin Davis.

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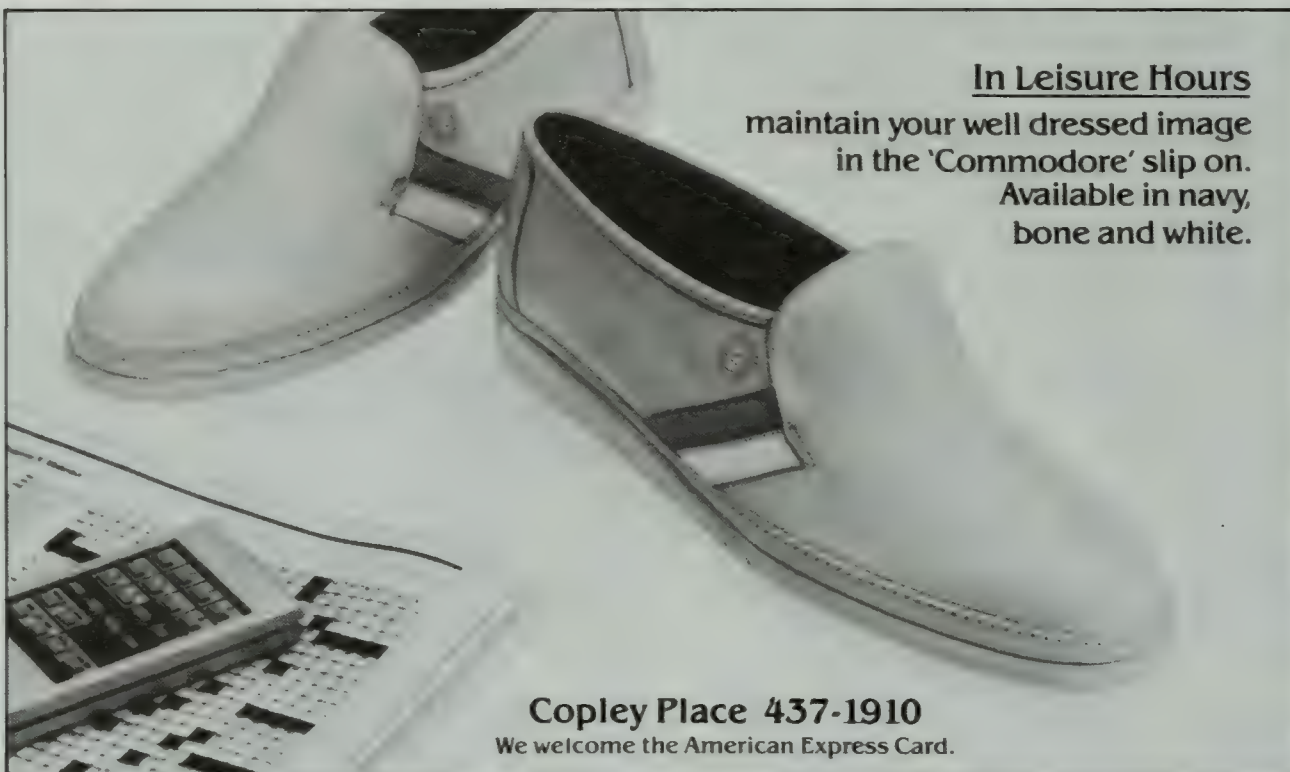
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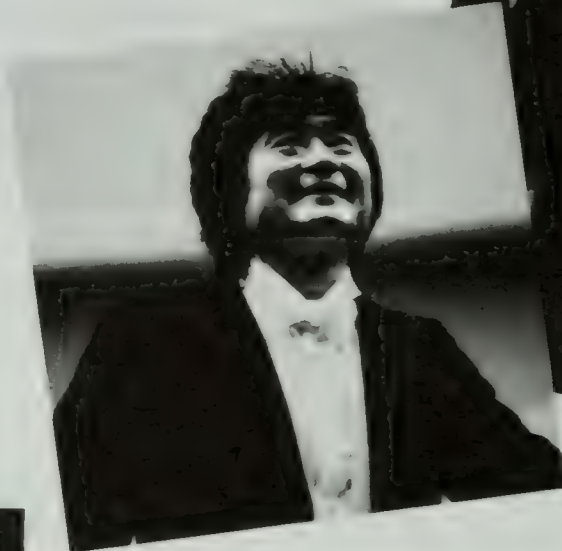
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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave



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SUPPER CONCERT VI

Thursday, March 31, at 6

Saturday, April 2, at 6

GERALD ELIAS, violin

RONAN LEFKOWITZ, violin

MARYLOU SPEAKER CHURCHILL, violin

ROBERTO DIAZ, viola

CAROL PROCTER, cello

ANN HOBSON PILOT, harp

LEONE BUYSE, flute

PETER HADCOCK, clarinet

SCHNITTKE

Praeludium: In Memoriam

Dmitri Shostakovich

Moz-art

Messrs. LEFKOWITZ and ELIAS

PROKOFIEV

Sonata in C for two violins, Opus 56

Andante cantabile

Allegro

Commodo (quasi Allegretto)

Allegro con brio

Messrs. ELIAS and LEFKOWITZ

RAVEL

Introduction and Allegro for harp, accompanied
by string quartet, flute, and clarinet

Ms. PILOT, Ms. CHURCHILL, Mr. ELIAS,
Mr. DIAZ, Ms. PROCTER, Ms. BUYSE, and
Mr. HADCOCK

Please exit to your left for supper following the concert.

The performers appreciate your not smoking during the concert.

Alfred Schnittke

Praeludium: In Memoriam Dmitri Shostakovich

Moz-art

Alfred Schnittke (b.1934) has pursued a "polystylistic" music for many years, drawing upon the melodic and harmonic gestures of different periods, pulling them together in such a way as to project the unities that lie behind the diversity. Both pieces have surprises that would be spoiled by too much advance explanation, but it is worth at least commenting on the sources of the principal musical ideas in each.

Like all Russian composers of his generation, Schnittke works in the shadow of Dmitri Shostakovich, one of our century's greatest composers. It can hardly be surprising, then, that Schnittke would have composed a memorial tribute to Shostakovich within a short time of the older composer's death—and even less surprising that the tribute should quote the musical motto that Shostakovich often used for himself. Shostakovich's initials require four letters to spell them out in German: "D.SCH." (the "sh" sound being a single letter in the Cyrillic alphabet). It happens that all four of those letters can be represented by pitch names in German notation: D, E-flat, C, B-natural. In many of his most famous works (the Tenth Symphony and the Eighth String Quartet, for example) Shostakovich used those four notes to personalize the music. A composer seeking to do him homage is no less likely to create his portrait with that same figure.

On February 15, 1783, Mozart wrote to his father, "I think that during the last carnival days we shall collect a company of masqueraders and perform a small pantomime." On March 12, he further informed his father, "On Carnival Monday [that is, the last Monday before the beginning of Lent], our company of masqueraders went to the Redoute, where we performed a pantomime which exactly filled the half hour when there is a pause in the dancing." Mozart himself performed the role of Harlequin, and his sister-in-law, the singer Josepha Weber, was Columbine. "Both the plot and the music of the pantomime were mine." The music survives only as a fragment (K.446[416d]); it is from the fragment that Alfred Schnittke took the musical material that he uses as the basis for his *Moz-art*.

Sergei Prokofiev

Sonata in C for two violins, Opus 56

Prokofiev had to a considerable extent lived down his youthful reputation as an *enfant terrible* by 1932, when he came to compose this sonata. Indeed, he had eagerly accepted the challenge of writing music that would speak to a broad audience, and he was thus delighted to be asked to write music for the film *Lt. Kije*, which he later turned into a popular concert suite. It was at this time, and with such artistic concerns, that he turned to writing a substantial work for two violins, which was to be premiered in Paris. Prokofiev's own memoirs tell the amusing tale:

A society called the "Triton" had been formed in Paris for the performance of new chamber music. Honegger, Milhaud, Poulenc, myself and others joined it. Listening to bad music sometimes inspires good ideas. "That's not the way to do it," one tells oneself, "it should be done this way." That is how I happened to write my sonata for two violins. After once hearing an unsuccessful piece for two violins without piano accompaniment, it struck me that in spite of the apparent limitations of such a duet, one could make it interesting enough to listen to for ten or fifteen minutes without tiring. The sonata was performed at the official opening of the "Triton" on December 16, 1932, which chanced to coincide with the premiere of my *Dnieper* ballet [*On the Dnieper*]. Fortunately the ballet came on half an hour later, and so immediately after the sonata we dashed over to the Grand Opéra—musicians, critics, author all together.

Maurice Ravel

Introduction and Allegro for harp, accompanied by
string quartet, flute, and clarinet

Maurice Ravel composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: "*pour HARPE avec acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette.*" Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp. It employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Program notes by Steven Ledbetter

Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975, after attending Oberlin College and graduating from Yale University. He began his private studies at eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School, Gerald Gelbloom, and former BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad, including solo performances with the

Boston Pops. A 1973 Tanglewood Music Center Fellow, he is a faculty member at the Boston University Tanglewood Institute. He and BSO colleague Ronan Lefkowitz have performed frequently as a violin duo throughout the eleven years that they have been colleagues in the Boston Symphony Orchestra. During the 1985-86 season, while on sabbatical from his BSO position, Mr. Elias toured Japan, New Zealand, and Australia in concert.

Born in Oxford, England, violinist **Ronan Lefkowitz** joined the Boston Symphony Orchestra in 1976. A graduate of Brookline High School and Harvard College, his teachers included Max Rostal, Gerald Gelbloom, Joseph Silverstein, and Szymon Goldberg. He was concertmaster and a frequent soloist with the Greater Boston Youth Symphony, and he was concertmaster of the International Youth Symphony

Orchestra under Leopold Stokowski at St. Moritz, Switzerland, in August 1969, when he won first prize as the most promising young violinist at the International Festival of Youth Orchestras. A 1972 winner of the Gingold-Silverstein Prize at the Tanglewood Music Center, Mr. Lefkowitz has made numerous recital appearances in the Boston area.

Marylou Speaker Churchill began her violin studies in Oregon with Catherine Peterson and Raphael Spiro. She was a summer student at Tanglewood, Aspen, and Marlboro, and she also studied violin with Joseph Silverstein at the New England Conservatory of Music, where she received her bachelor of music degree in 1967. In 1970, after three years of varied freelance work in Boston and Los Angeles, she joined the Boston Symphony Orchestra; she became principal second violin at the begin-

ning of the 1977-78 season. Ms. Churchill has given recitals across the United States, and she has appeared with the Boston Pops and with various orchestras in New England. During the winter she teaches on the faculty of the New England Conservatory Extension Division, as well as privately. During the summer she is on the chamber music faculty of the Tanglewood Music Center and the violin faculty of the Boston University Young Artists Institute at Tanglewood.

Violist **Roberto Diaz** joined the Boston Symphony Orchestra during the 1985-86 season. His teacher at the Chilean Conservatory of Music in Santiago and then at the Georgia Academy of Music in Atlanta was Manuel Diaz; he then studied with Burton Fine at the New England Conservatory of Music, and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia. In 1980, when he was a Fellow at the Tanglewood Music Center, Mr. Diaz won

the Gustav Golden Award. Formerly assistant principal viola of the Minnesota Orchestra, Mr. Diaz has been a member of the Boston Pops Esplanade Orchestra, the Boston Ballet Orchestra, and the Handel & Haydn Society Orchestra. He has been soloist with the Savannah Symphony and the Atlanta Chamber Orchestra, and he has appeared in recital in Georgia and Massachusetts.

Cellist **Carol Procter** joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship to Rome in order to do so. Before joining the BSO, she was a member of the Springfield Symphony and the Cambridge Festival Orchestra, as well as principal cellist of the New England Conservatory symphony and chamber orchestras. Born in Oklahoma City, she studied at the Eastman School of Music

and the New England Conservatory, where she received her bachelor's and master's degrees. Ms. Procter received a Fromm Fellowship to study at the Tanglewood Music Center and was a 1969-70 participant in the BSO's cultural exchange program with the Japan Philharmonic. She is a member of the New England Harp Trio with her BSO colleagues Lois Schaefer, flute, and Ann Hobson Pilot, harp.

Principal harp of the Boston Symphony Orchestra since 1980, and principal harp of the Boston Pops, **Ann Hobson Pilot** began studying harp while in high school. She continued her training with Marilyn Costello at the Philadelphia Musical Academy and with Alice Chalifoux at the Cleveland Institute of Music. Ms. Hobson Pilot played second harp in the Pittsburgh Symphony and principal harp in the National Symphony before joining the Boston Symphony

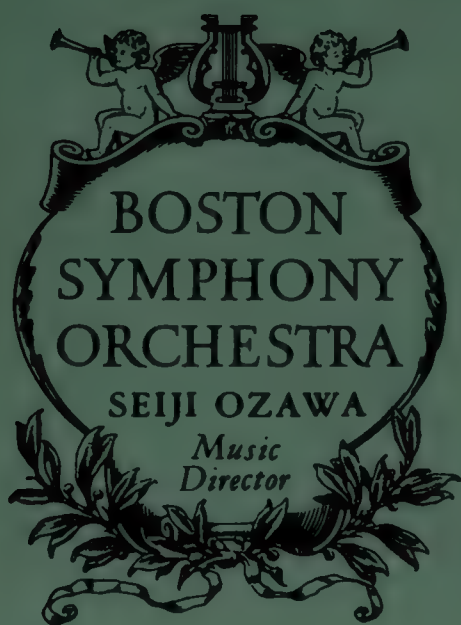
Orchestra in 1969. A member of the contemporary music ensemble Collage and a founding member of the New England Harp Trio, she is on the faculties of the New England Conservatory and the Tanglewood Music Center. She has participated at the Marlboro Music Festival in Vermont, and she has appeared as soloist with the Boston Symphony, the Boston Pops, the National Symphony, and several other orchestras in this country.

Leone Buyse is assistant principal flute of the Boston Symphony Orchestra and principal flute of the Boston Pops. She earned her bachelor's degree in music from the Eastman School and her master's degree from Emporia State University in Kansas. Before joining the Boston Symphony Orchestra in 1983 she was a member of the Rochester Philharmonic and the San Francisco Symphony, and principal flute of the New Hampshire Music Festival Orchestra.

She has appeared as soloist with those orchestras, as well as with the Orchestre de la Suisse Romande. Ms. Buyse was awarded a Fulbright grant to study flute in Paris in 1968, and in 1969 she was a finalist in the Geneva International Competition. The following year she won the Mu Phi Epsilon International Competition. Her teachers have included Joseph Mariano, Michel Debost, Jean-Pierre Rampal, Marcel Moyse, and David Berman.

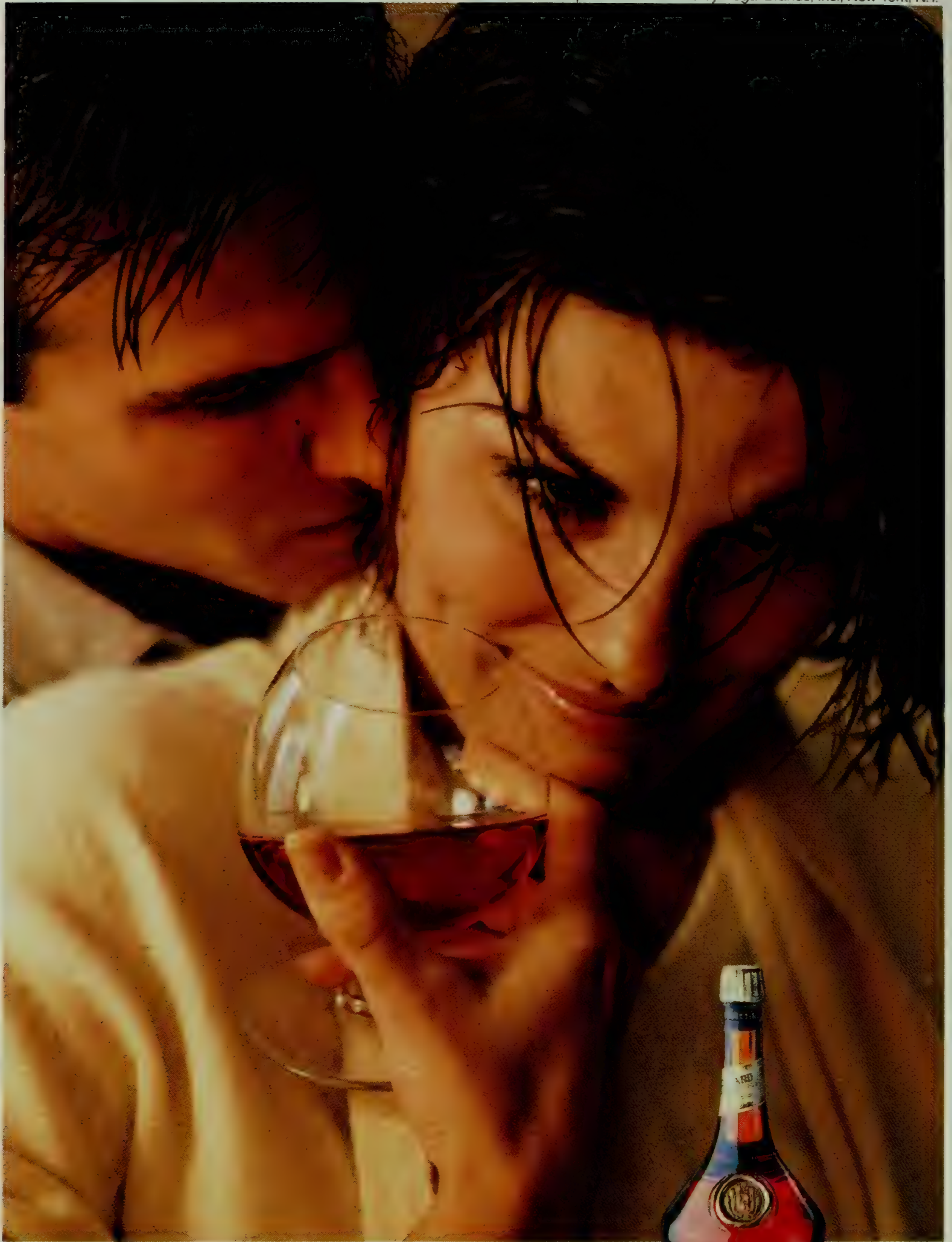
Peter Hadcock is E-flat clarinetist and assistant principal clarinetist of the Boston Symphony Orchestra, which he joined in 1965. Mr. Hadcock holds a bachelor's degree and performer's certificate from the Eastman School of Music. He has played solo and chamber music recitals throughout the northeast, and he has presented master classes in the United States and in the People's Republic of China. Mr. Hadcock has taught at the State University of New

York at Buffalo and at the Hartt School of Music in Connecticut. Currently on the faculties of the New England Conservatory and the Tanglewood Music Center, he was visiting professor of clarinet at Eastman in the spring of 1982. Mr. Hadcock has edited music for International Music Publishers, has had articles published in several magazines, and has compiled a book of excerpts for E-flat clarinet.



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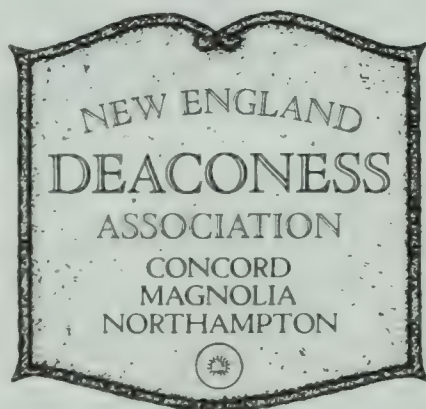
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BSO

"Presidents at Pops" Slated for June 8

The seventh annual "Presidents at Pops," this year featuring John Williams and the Boston Pops Orchestra in "A Night of New Orleans Jazz," will take place Wednesday evening, June 8. Roger D. Wellington, Chairman and CEO of Augat, Inc., is chairman of the 1988 "Presidents at Pops" committee, with Walter J. Connolly, Chairman, Bank of New England Corporation, serving as committee vice-chairman. More than 100 of the area's leading businesses will participate in this gala event in support of the BSO. On Monday, May 9, the senior executives of the participating organizations will be honored at the Leadership Dinner, a formal dinner dance held at Symphony Hall. A limited number of "Presidents at Pops" sponsorships are still available. The \$5,000 full package includes two tickets to the Leadership Dinner and 20 floor and balcony seats for the "Presidents at Pops" concert, complete with cocktails and dinner. Half packages are also available. For further information please call Julia Levy, BSO Corporate Development, 266-1492.

Friends Weekend at Tanglewood

Friends of the BSO have the opportunity to travel to Tanglewood by chartered bus for three days of outstanding music the weekend of Friday, July 29, through Sunday, July 31. Performances include Gunther Herbig conducting the Boston Symphony Orchestra in a program featuring the Prokofiev Piano Concerto No. 2 with soloist Mikhail Rudy, BSO Assistant Conductor Pascal Verrot leading music of Rossini, Vivaldi, Bach, and Mendelssohn, with BSO principals Malcolm Lowe and Alfred Genovese as soloists, and a very special Shed recital by flutist James Galway. The Friends will stay at the Red Lion Inn, with transportation provided by Greyhound Bus. Dinner Friday night will be at the Red Lion Inn, lunch on Saturday at beautiful Seranak, and dinner Saturday night at the Tanglewood Tent Club. Sunday luncheon at Blantyre will precede the 2:30 p.m. concert. Anticipated arrival time back in Boston on

Sunday, July 31, is 7:30 p.m. The weekend is open to Friends of the BSO who have donated a minimum of \$50; space is limited to 48 people on a first-come, first-served basis. The cost of the weekend—\$400 per person, double occupancy (\$520 per person for single occupancy)—includes a \$50 tax-deductible contribution to the BSO and covers transportation, lodging, meals (excluding breakfast), and concert tickets. For further information please call the Volunteer Office at Symphony Hall, 266-1492, ext. 177.

Symphony Spotlight

This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

The Fahnestock Chair

Frances Jeffery Fahnestock has traveled extensively on five continents, often with her daughters, particularly to European music festivals. Mrs. Fahnestock studied piano under Bustini in Rome, majored in music at Vassar, and studied with Paul Hoffman in Chicago and Heinrich Gebhard in Boston. In 1939 she married Harris Fahnestock, who died in 1970, and purchased her first BSO subscription, seats V25 and 26 on the orchestra floor, which she still holds today. A member of the first BSO Council of Friends, Mrs. Fahnestock has planned many successful special events at Symphony over the years, chairing the first BSO Ball and leading Friends of the orchestra on four European tours with the BSO. She was the first female vice-president of any major orchestra and served as a BSO Trustee from 1969 to 1984. Now Trustee Emeritus of the Boston Symphony Orchestra, Mrs. Fahnestock is also Vice-President of the World Affairs Council and Chairman of the Ambassador's Council, a Trustee of the Wang Center, a member of the Corporation of Massachusetts General Hospital, and a past president of the National Society of the Colonial Dames of America in the Commonwealth of Massachusetts. Mrs. Fahnestock is extremely pleased to have endowed the orchestra position held by the BSO's principal second violinist, Marylou Speaker Churchill.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
Michael Feinstein
Ferrante and Teicher
Natalie Hinderas
Dick Hyman
Interlochen Arts Academy and
National Music Camp
Marian McPartland
Zubin Mehta

Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
Andre Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Bobby Short
Abbey Simon
Georg Solti
Stephen Sondheim
Tanglewood Music Center
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BSO Members in Concert

The John Oliver Chorale performs music of Elliott Carter and Aaron Copland, and the premiere performance of *Time's Caravan* by Martin Amlin, on Saturday, April 23, at 8 p.m. at Jordan Hall at the New England Conservatory of Music. Tickets are \$13, \$10, and \$7; for further information, call 965-0906.

BSO assistant principal flutist Leone Buyse performs music of Bach, Vivaldi, Handel, Telemann, Mozart, Saint-Saëns, Caplet, Fauré, and Jolivet with soprano Judith Balo Goff and organist Karen Laycock Leonard on Sunday, April 24, at 3 p.m. at St. Paul's Church in Brookline. Donations will benefit the Nancy Plummer Faxon Scholarship Fund of Mu Phi Epsilon. For further information, please call 653-7511.

Music Director Max Hobart conducts the Civic Symphony Orchestra in Berlioz's *Roman Carnival Overture*, the *Ritual Images* of Yannatos, Kodály's *Háry János* Suite, and, with soloist David Kim, the Tchaikovsky Violin Concerto, on Sunday, April 24, at 3 p.m. at Jordan Hall. Tickets are \$10 and \$7; for further information, call 437-0231.

Music Director Ronald Feldman leads the New England Philharmonic (formerly the Mystic Valley Orchestra) in the Brahms Symphony No. 3, Sibelius's *Karelia* Suite, and Hoffman's *Apollonian Rainbow* on Sunday, April 24, at 3 p.m. at Harvard University's Paine Hall, and on Sunday, May 1, at 3 p.m. at Dwight Hall at Framingham State College. Tickets are \$7 (\$5 students, seniors, and special needs); for further information, call 868-1222.

Music Director Max Hobart leads the North Shore Philharmonic in Dukas's Fanfare to *La Péri*, the Beethoven Piano Concerto No. 3 with soloist Navah Perlman, and Mahler's Symphony No. 1 on Sunday, May 1, at 7:30 p.m. at Salem High School Auditorium.

Music Director Harry Ellis Dickson conducts the Boston Classical Orchestra in Schubert's *Marche militaire*, selections from Mendelssohn's *Midsummer Night's Dream* music, Weber's Clarinet Concerto No. 1 with soloist Paulette Bowes, and Schubert's Symphony No. 3 at Faneuil Hall on Wednesday, May 4, and Friday, May 6, at 8 p.m. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

Music Director Ronald Knudsen leads the Newton Symphony Orchestra in Mozart's Piano Concerto No. 25 in C, K.503, with soloist Randall Hodgkinson and the Tchaikovsky Symphony No. 5 on Sunday, May 8, at 8 p.m. at Aquinas Junior College in Newton Corner. Tickets are \$12; for further information, call 965-2555.

Attention, Longtime Subscribers!

On Tuesday, May 10, the Boston Symphony Orchestra will hold a luncheon in honor of those concertgoers who have been attending BSO performances for 50 years or more. Invitations to this event will be mailed next month; meanwhile, in order to insure a complete mailing list, the Development Office is trying to identify longtime patrons, including those who are no longer able to attend Symphony Hall concerts. If you know of a longtime BSO concertgoer, or if you yourself fall into this category and have not responded to the Development Office's letters of July 1987 or January 1988, please contact Margaret Warner at 266-1492, ext. 137. She will add your name to the mailing list of those who will receive invitations to the luncheon.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through April 11 are works from the Massachusetts College of Art. Other organizations to be represented during the coming months are Northeastern University (April 11-May 9), Howard Yerzerski Gallery of Andover (May 9-June 6), and the Boston Society of Architects (June 6-July 4). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further details.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976.

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberman and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberman, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Concertmaster

Charles Munch chair

Tamara Smirnova-Šajfar

Associate Concertmaster

Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

Robert L. Beal, and

Enid L. and Bruce A. Beal chair

Lucia Lin

Assistant Concertmaster

Edward and Bertha C. Rose chair

Bo Youp Hwang

John and Dorothy Wilson chair,

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Max Winder

Forrest Foster Collier chair

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Fredy Ostrovsky

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‡On sabbatical leave

§Substituting, 1987-88

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Carolyn and George Rowland chair

Sheldon Rotenberg

Muriel C. Kasdon and

Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill

Fahnestock chair

Vyacheslav Uritsky

Charlotte and Irving W. Rabb chair

Ronald Knudsen

Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

**Michael Vitale*

**Harvey Seigel*

**Jerome Rosen*

**Sheila Fiekowsky*

**Gerald Elias*

Ronan Lefkowitz

**Nancy Bracken*

**Jennie Shames*

**Aza Raykhtsaum*

**Valeria Vilker Kuchment*

**Bonnie Bewick*

**Tatiana Dimitriades*

**James Cooke*

Violas

‡Burton Fine

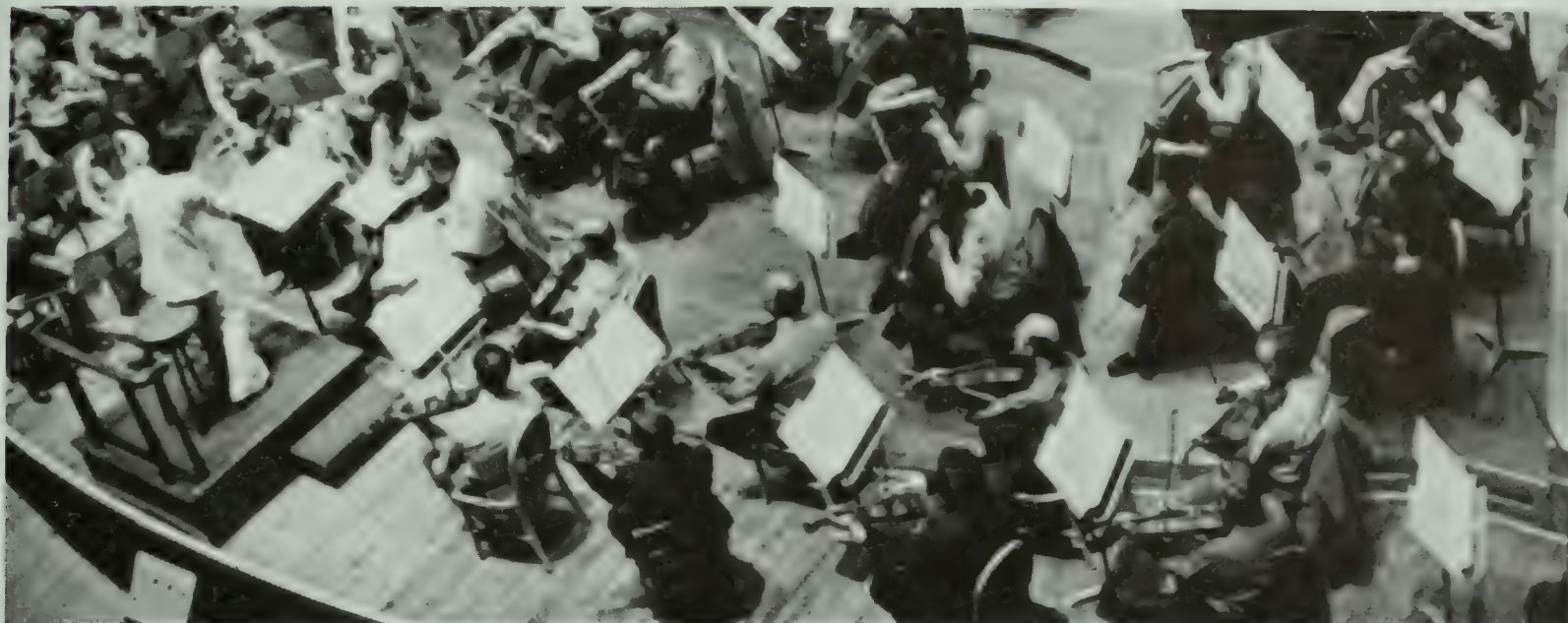
Charles S. Dana chair

Patricia McCarty

Anne Stoneman chair,

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Ronald Wilkison
Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos

Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

Basses

Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
*Maria Nistazos Stata chair,
fully funded in perpetuity*
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans

Flutes

Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran
chair*

Oboes

Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn

Laurence Thorstenberg
*Beranek chair,
fully funded in perpetuity*

Clarinets

Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom
*Farla and Harvey Chet
Krentzman chair*

Bassoons

Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison

Trombones

Ronald Barron
*J.P. and Mary B. Barger chair,
fully funded in perpetuity*
Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
*Margaret and William C.
Rousseau chair*

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp

Ann Hobson Pilot
Willona Henderson Sinclair chair

Personnel Managers

Lynn Larsen
Harry Shapiro

Librarians

Marshall Burlingame
William Shisler
James Harper

Stage Manager

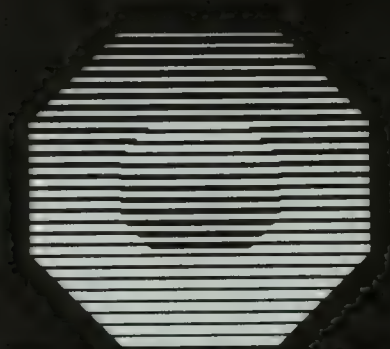
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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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BOSTON SCHOOL



"FIGURE" BY DENNIS MILLER BUNKER (1861-1890)
AMERICAN, CHARCOAL ON PAPER, 1890, STUDY FOR MURALS
AT WHITE LAW RIED HOUSE (COMMISSIONED BY MCKIM,
MEADE & WHITE) EXHIBITED AT MUSEUM OF FINE ARTS,
BOSTON IN 1943. SIGHT SIZE: 18" X 23 1/4".

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LEE LUFKIN KAULA 1865-1957
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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

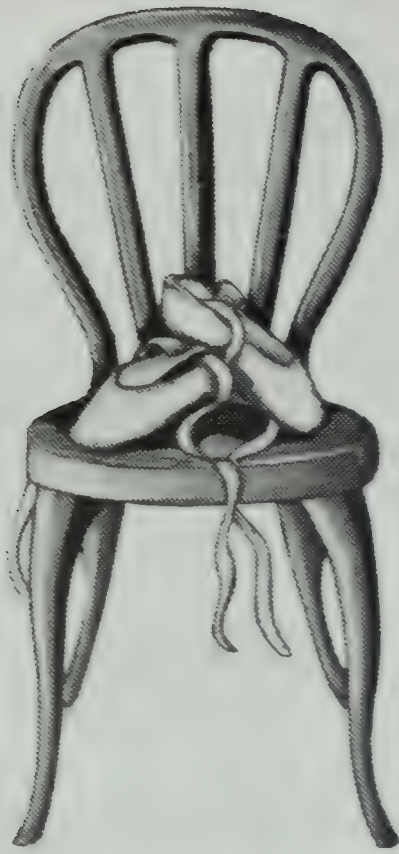
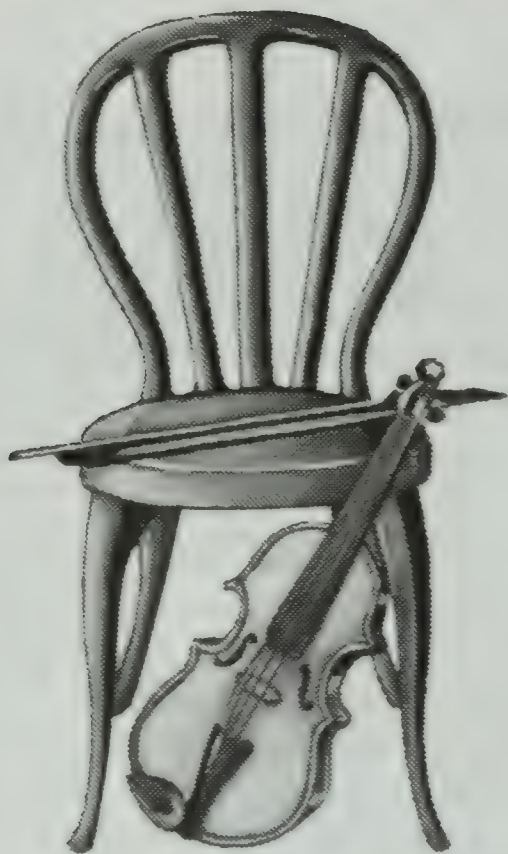
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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Seiji Ozawa, *Music Director*

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One Hundred and Seventh Season, 1987-88



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Friday, April 8, at 2

Saturday, April 9, at 8

Tuesday, April 12, at 8

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SEIJI OZAWA conducting

SESSIONS

Concerto for Orchestra

(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

INTERMISSION

The program continues on page 19.

The evening concerts will end about 10 and the afternoon concert about 4.

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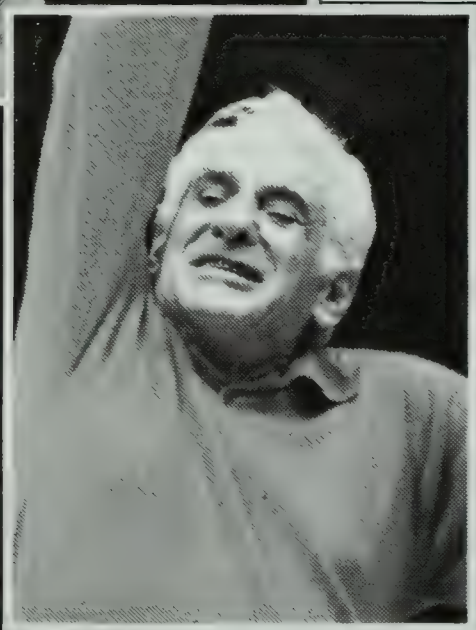
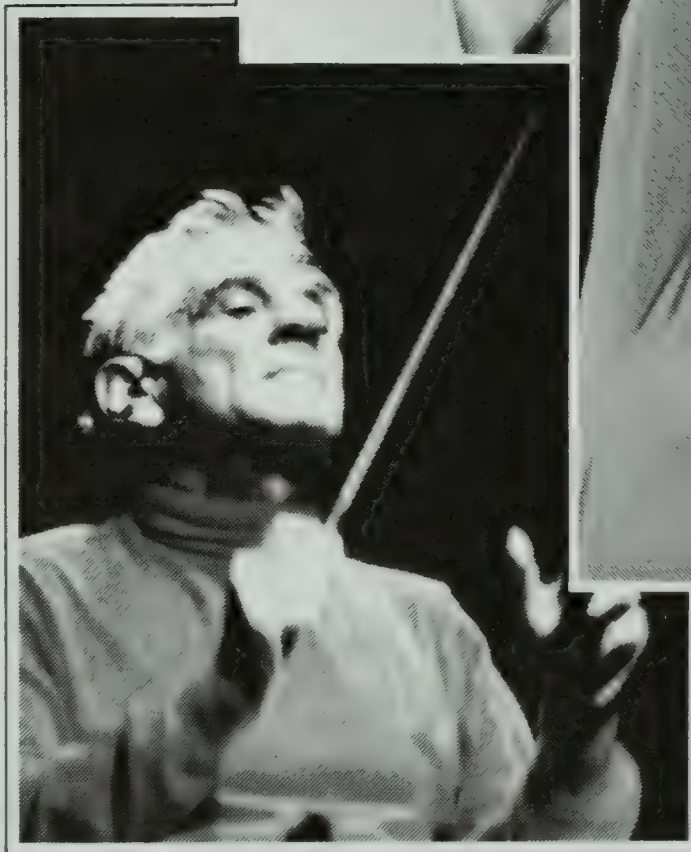
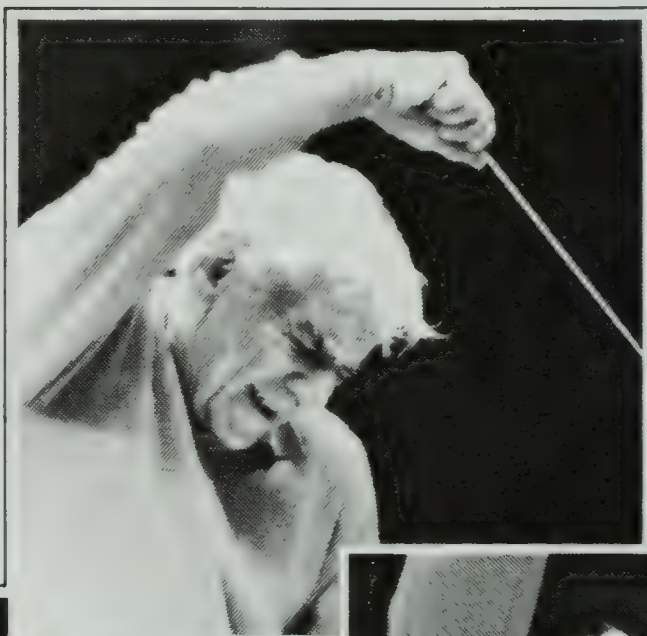
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to words from Holy Scripture

1. Sinfonia
Maestoso con moto—Allegro—Maestoso
con moto come I
Allegretto un poco agitato
Adagio religioso
2. Allegro moderato maestoso—Allegro di molto
(Alles, was Odem hat, lobe den Herrn)
Molto più moderato ma con fuoco
(Lobe den Herrn, meine Seele)
3. Recitativo
(Saget es, die ihr erlöset seid durch den Herrn)
Allegro moderato
(Er zählet unsre Tränen in der Zeit der Not)
4. Chor. A tempo moderato
(Sagt es, die ihr erlöset seid)
5. Andante
(Ich harrete des Herrn)
6. Allegro un poco agitato—Allegro assai
agitato—Tempo I moderato
(Stricke des Todes hatten uns umfängen)
7. Allegro maestoso e molto vivace
(Die Nacht ist vergangen)
8. Choral. Andante con moto—Un poco più
moderato
(Nun danket alle Gott)
9. Andante sostenuto assai
(Drum sing' ich mit meinem Liede
ewig dein Lob)
10. Allegro non troppo—Piú vivace—Maestoso
come I
(Ihr Völker, bringet her dem Herrn
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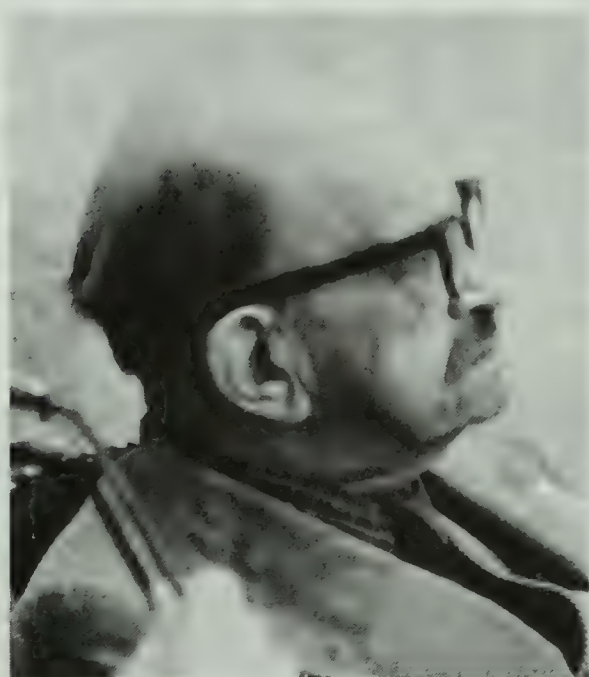


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Roger Sessions

Concerto for Orchestra



Roger Huntington Sessions was born in Brooklyn, New York, on December 28, 1896, and died in Princeton, New Jersey, on March 16, 1985. The Concerto for Orchestra, composed on a commission from the Boston Symphony Orchestra for its centennial, was started in 1979 and completed on August 16, 1981; it is the composer's last completed work. The title page bears the following inscription: "Concerto for Orchestra composed in celebration of the one-hundredth anniversary of the Boston Symphony Orchestra," and the published score contains the dedication, "to Seiji Ozawa, also in memory of all of his illustrious predecessors who built and maintained the Boston Symphony Orchestra." The first performances took place on October 23 and 24,

1981, in the actual week of the orchestra's centennial, on a program with Beethoven's Ninth Symphony. Seiji Ozawa conducted those performances as well as repetitions in January 1982 and the Tanglewood, New York, and Washington, D.C. premieres later that year. The work received the Pulitzer Prize for 1982. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, cymbals, whip, snare drum, glockenspiel, Chinese drum, military drum, tambourine, triangle, tam-tam, tenor drum, wood block, harp, and strings.

Roger Sessions may have been born in Brooklyn, but his family's roots and his own sense of "home" were New England. He entered Harvard College at the age of fourteen and began subscribing to the concerts of the Boston Symphony Orchestra which, as he remarks in his own program note for the Concerto for Orchestra (reproduced below), had a continuing influence on his conception of orchestral sound. Already in those years he had made his commitment to music. Piano lessons, begun with his mother at age four, had led to his first composition at twelve and an opera, *Lancelot and Elaine*, the following year. It was then that he broke the news to his parents that he had decided to be a composer.

I suppose they were a little anxious about such a decision and so, surreptitiously, they asked the advice of a lot of musicians, including Humperdinck, who was in New York at the time. My father was going to see Puccini, but didn't succeed. I heard, years later in Italy, that Puccini had told a story of having been asked to see the music of a young boy in America and to advise his parents whether he ought to go on with it. He paced the floor all night and decided he couldn't take that responsibility, so he called off the appointment. I don't know whether it was I or not, but I assume it was, because Puccini did call off the appointment.

But the general reports were encouraging, and Sessions studied some harmony during the summer before his entrance into Harvard, passed the harmony exam, and enrolled in Archibald Davison's counterpoint course. During his junior year, Harvard composer Edward Burlingame Hill strongly encouraged Sessions to plan on further studies in Europe with Ravel after graduation. But the year was 1914, and Europe was soon clearly out of the question. So he went, instead, to Yale, where he worked with Horatio Parker; there he wrote the first movement of a symphony as his thesis and won the major composition prize. After leaving Yale, he began to teach at Smith College, intending to complete his symphony there. The later movements gave

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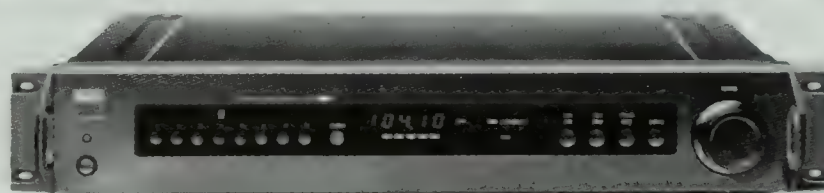
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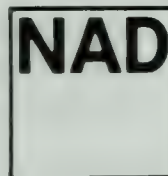


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him more difficulty, and, realizing that he needed more teaching, he began to work his way through Cherubini's *Counterpoint* and d'Indy's *Cours de Composition*. But the most fateful connection was with Ernest Bloch, who had recently arrived in the United States. Sessions wrote to him in New York, asking for his advice on the unfinished symphony.

I went down to see Bloch in a state of terrific enthusiasm; he treated me quite roughly. He sat me down at the piano and made me play the first movement of my symphony, and then he stood behind me and shouted the names of all the composers that I was influenced by. It happened that I knew that I was influenced by those composers so that, although I was a little disconcerted, I wasn't really fazed by it. It finally got so that I joined in with him just to show him what the situation really was. Then he sat me down afterward and said, "Look, after all, every young man is influenced by other composers. But the important thing is that *you* must be there too. Now, you must make a big resolution: give up the symphony and work very hard for two years. And in two years you'll be able to do anything you want."

In order to get me started we analyzed the first eight measures of Opus 2, No. 1 of Beethoven, the F minor Sonata. And I must say that these ten or twenty minutes or however long it took to go through this were about the most important thing in my whole musical education, because of the way Bloch went at this. There was nothing very startling about it; but just showing how one thing led to another, how these harmonies, simple as they were, built up to an important rhythmic point, how the bass line went up the scale, how the motifs got shorter as the climax is approached—all this made sense for the first time. And I really, literally, thought to myself, "All that harmony that I studied does make sense after all."

Sessions spent two more years teaching at Smith and taking occasional lessons with Bloch. Then, in 1921, he became Bloch's assistant at the Cleveland Institute of



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Music. It was about that time that Stravinsky's *Petrushka* and *Rite of Spring* were published. Those two scores, and the works of Bloch, strongly influenced the style of Sessions's earliest major work, the one that is still most frequently performed and recorded: *The Black Maskers*, composed originally as incidental music for a production of Leonid Andreyev's expressionist drama at Smith College, and later expanded into an orchestral suite.

The Black Maskers established the young composer's reputation and was largely responsible for the first of a series of grants and prizes that allowed him to live and work for the next several years in Florence, Paris, and Berlin. In the meantime he had composed his First Symphony (a totally different work from the score he had shown to Bloch), which was given its premiere in Boston by Serge Koussevitzky in 1927. His name lent prestige to the Copland-Sessions concerts, a wide-ranging series of concerts of new music held in New York and London for a few years beginning in 1928. And when he returned to the United States in 1933, he began a distinguished teaching career, spent mostly (except for seven years at the University of California at Berkeley) at Princeton University from 1935 until his retirement in 1965; he continued teaching at Juilliard until shortly before his death. Given the reputations and range of the students who studied with him—Milton Babbitt,

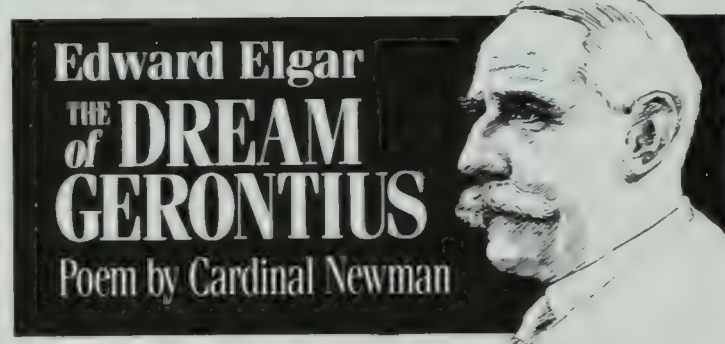
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Edward Cone, Peter Maxwell Davies, David Diamond, Vivian Fine, Miriam Gideon, John Harbison, Andrew Imbrie, Earl Kim, Leon Kirchner, Fred Lerdahl, Donald Martino, Hugo Weisgall, and Ellen Taaffe Zwilich among them—it is clearly not hyperbole to claim Sessions as the most important American teacher of composition of the last half-century. And given his own electric response to Bloch's comments on the Beethoven sonata so long ago, it is not at all surprising to find him using the same approach, opening up his students' perceptions with detailed study of a Beethoven sonata, a Haydn string quartet, or a Bach organ piece. In his last years at Juilliard, he also offered a semester-long course devoted to the intensive study of a single, favorite composition. One such work was Beethoven's Ninth Symphony, so he was particularly pleased that his Concerto for Orchestra had its world premiere on a program shared with the Beethoven work.

At the beginning of his career, Sessions's music showed most clearly the influence of Stravinsky, which put him on one side of the "great divide" of twentieth-century composition. But very gradually, over a period of years, his work approached the twelve-tone system, which he finally adopted in his late fifties (rather to his own surprise). And yet it is important to remember that the choice of "system" is less significant than the musical intelligence behind it. His music has always been dense and highly active, filled with such a rich lode of detail that it cannot possibly be taken in at first hearing. Sessions himself has addressed this aspect of his work in an essay disarmingly titled "How a 'Difficult' Composer Gets That Way." After recalling a remark of Einstein's to the effect that everything should be as simple as it can be, but not simpler, he confesses:

I would prefer by far to write music which has something fresh to reveal at each new hearing than music which is completely self-evident the first time, and though it may remain pleasing makes no essential contribution thereafter.



Roger Sessions (at left) with BSO Music Director Seiji Ozawa and the late BSO radio broadcast producer Jordan Whitelaw during rehearsals for Sessions's Concerto for Orchestra in October 1981

Naturally I do not try to write either kind—how can one? I try only to put into each work as much of myself as possible. It is very hard to put into words what this means. One is fully identified with the work, possessed by it, living in the world which makes the work for one, and trying to bring it into being. When one is finished, one loses this particular sense of identity. One's work becomes, as it were, an objective fact.

John Harbison speaks to this point in his thoughtful article on Sessions in The New Grove Dictionary of American Music, when he says that the difficulties in Sessions's music "are not the result of calculations or intellectual schemes, but of a complex and spontaneous mind." At the same time, Sessions has always sought "the long line," a carefully planned continuity of musical gesture, built of complex interactions of tension and release that run from the beginning of the piece to the end, subordinating each detail, however attractive or striking it may be, to the shape and effect of the whole.

Sessions is one of those rare composers who had more and more to say as time went on. His early reputation, though substantial, was based on an extraordinarily small oeuvre. But after completing his Sonata for unaccompanied violin (1953), his first work to make extended use of twelve-tone principles, he continued to turn out



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one or two major compositions a year until near the end of his life. No fewer than seven of his nine symphonies were composed after the age of sixty; the Third Symphony, earliest in this series, was commissioned by the Boston Symphony Orchestra for its seventy-fifth anniversary. During the last quarter-century of his life, he also completed the opera *Montezuma* (which he had begun in 1947, but did not finish until 1963) and composed his Third Piano Sonata, a concerto for violin, cello, and orchestra, a Rhapsody for orchestra, and the hour-long cantata *When Lilacs Last in the Dooryard Bloom'd*, as well as numerous smaller works. He spent his last years working on a comic opera, *The Emperor's New Clothes*, which was to have a libretto by Andrew Porter.

In his last years Sessions was honored with special frequency. In 1968-69 he was the Charles Eliot Norton Lecturer at Harvard. Having been overlooked by the Pulitzer Prize committee for many years, he was finally, and justifiably, awarded a belated special citation for lifetime achievement in 1974. In the spring of 1977 the Boston Symphony Orchestra bestowed on him its Horblit Award, designed to recognize major career achievement, when he was here for performances and a recording of his cantata *When Lilacs Last in the Dooryard Bloom'd*. And he crowned his career with his last completed work, the Concerto for Orchestra, which received the 1982 Pulitzer Prize.

Though the Concerto for Orchestra sadly proved to be Sessions's final work, it in no way hints at a farewell to life. As John Harbison wrote in *The New Grove Dictionary of American Music*, "At 84 he had written a work of physical vigor and elegant proportions, whose final valedictory pages strike a new tone: ceremonial, generous—a comrade beginning a new journey." The title of the work conjures up one of the most famous of all the pieces given its world premiere by the Boston Symphony Orchestra, Bartók's Concerto for Orchestra, but Sessions's approach is markedly different from Bartók's; he uses the massed ensemble far less frequently, treating the orchestra instead as a large collection of virtuosic soloists who weave a colorful, complex tapestry as individuals and families of instruments. Moreover, the strings play a far less predominant role than we might expect in a work with this title; perhaps Sessions simply wanted to redress decades—and even centuries—of imbalance. The piece is cast in three movements with a traditional pattern of tempos, fast-slow-fast, but runs essentially without break from one to the next (though a clearly perceptible "fall" brings each movement to its end as it links to the next).

Sessions himself wrote a brief program note for the Concerto for Orchestra at the time of the first performance. His comments make no attempt to analyze the piece in depth, but simply guide the listener in pursuing some of the connotations of the music, such as the "alternately playful and lyrical" character of the first movement. He is concerned neither with poetic images nor with intricate twelve-tone analysis, but with listeners' immediate reaction to the direct experience of listening:

This piece represents, first of all, an expression of gratitude for all that the Boston Symphony Orchestra has meant to me since I first heard it almost exactly seventy years ago. At that time I was fourteen years old, and for four seasons I was not only a subscriber and regular attendant at the Saturday-evening concerts, but often attended the Friday-afternoon ones as well. These were my first experiences of orchestral music, aside from two or three operatic performances which I had heard. Later, beginning in 1927, the Boston Symphony gave me a number of memorable performances of my own music, two of which were world premieres. I have often said that the orchestral *sound* of the Boston Symphony as I first heard it impressed itself on my musical memory and strongly affected my own style of orchestral writing.

In this Concerto I wished to pay tribute not only to the orchestra as a whole but also to its various groups. Thus, in the first section, alternately playful and lyrical, the woodwinds play a very prominent role; this is followed by a slow



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section, introduced by a passage on the trumpet which rises from a low B through nearly two octaves to a high A-flat. In this part, a solemn Largo, the brass instruments play the main role, beginning with the trombone, answered in turn by the horn and the trumpet. A contrasting middle section extends the register by introducing the high woodwinds and more movement. After a climax the music of the previous Largo returns and gradually reaches the largest of the climaxes, which subsides as the trombones once more sound the A and G-sharp with which the movement began. A trumpet call, a little like the one which introduced the first of the three sections, introduces the final section, which is festive in character. A short concluding statement, three phrases long, brings the piece to a quiet end.

—Roger Sessions

A few further comments might be appended to this straightforward and purposely brief outline. Sessions was always a slow starter when creating a new piece. He might spend months working out the opening bars. It was as if he needed to live in the musical world of a given piece, to understand the interactions of melody and harmony, the implications of the first ideas. Once these were fully established and clear in his mind, the remainder of the work flowed with considerable fluency.

Things happen fast in Sessions's music. Several ideas appear in quick succession, moods change, colors alter. The briefest idea may turn out to generate large stretches of musical material, but often in a way that seems more "intuitive" than "strict." The composer himself was not much interested in attempts at detailed twelve-tone analysis (which, in the long run, is more frequently addressed to other composers than to listeners in the concert hall). But rhythms, colors, and basic shapes can be singled out as forming the essential materials of the piece.

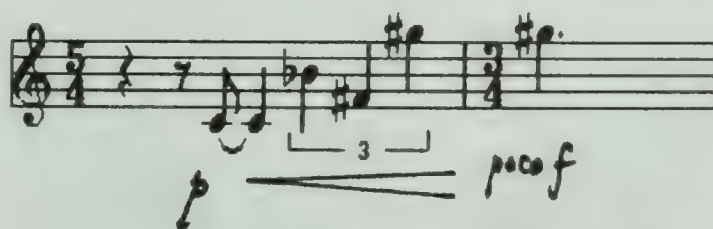
The very first gesture is a sassy, soaring fanfare in the strings and upper woodwinds



variants of which (both rising and falling) will be heard throughout the piece. Indeed, almost at once, the trombones respond with a downward-tending reply. A very characteristic figure, at once theme and punctuation, appears soon after in the slow alternation of B and A, high up in the xylophone and piccolo, like a measured trill; this is one of the easiest gestures in the score to hear, and it recurs in many different guises.



On this first occasion it is accompanied by a somewhat different fanfare-like figure in the English horn and E-flat clarinet, a fanfare with a characteristic zigzag shape to its melodic line.



This figure, too, will feature prominently, in both rising and falling directions,



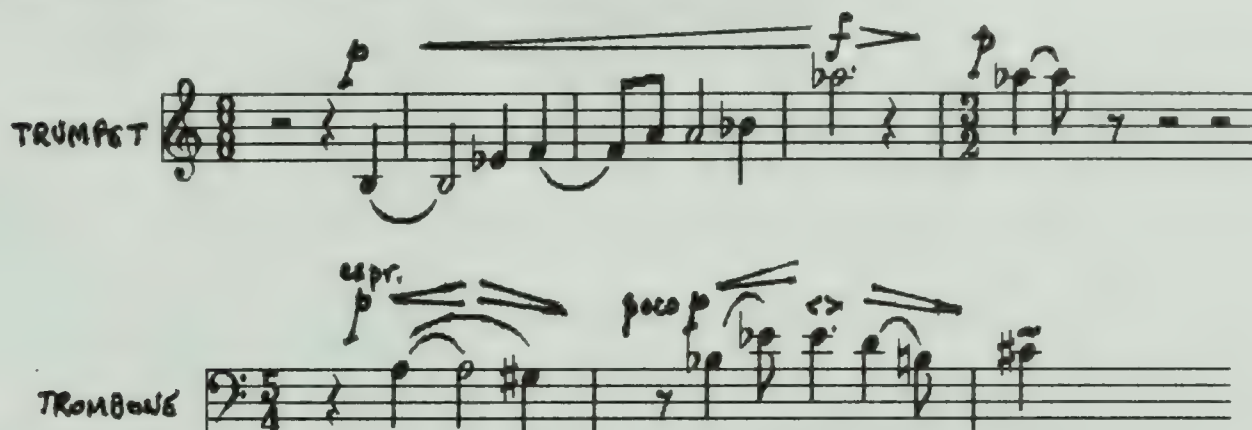
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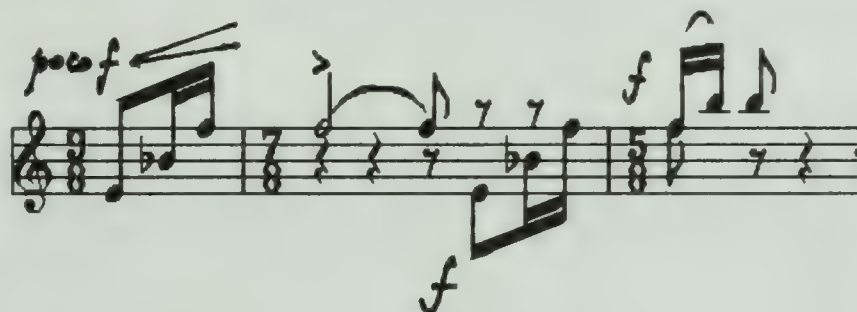


throughout the Concerto. The sections of lyrical contrast feature the woodwind family, and especially the first oboe, in broader legato themes. These varied elements take turns in shaping the movement as a whole. Eventually the activity falls away in the woodwinds (strings have already dropped out), and the brass instruments provide the link to the slow movement. The trumpet plays its slow, lyric fanfare (mentioned in Sessions's note) summarizing the first movement; immediately the trombone begins the Largo.



Throughout the history of symphonic music, the brass instruments have been so often used to produce brilliance and weight that it is striking to hear them in a more lyric mood, as they appear in Sessions's slow movement. It is the woodwinds that increase the activity, in sinuous lines, seconded by the strings. Only at the climax of the movement do the brasses—particularly the trombones—provide the heft that we normally associate with that family of instruments. Following this climax, the sound dies away suddenly for the briefest of echoes of the opening (the trombone's A and G-sharp mentioned by the composer).

Suddenly the trumpets inject an impertinent fanfare.

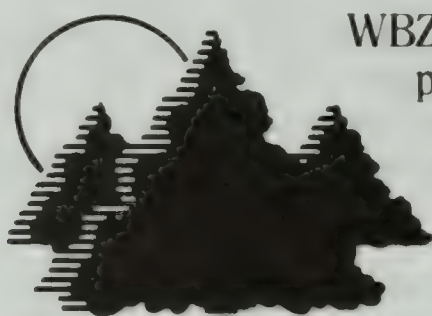


Though its shape is not exactly the same, it recalls the very opening of the Concerto and introduces the "festive" finale, filled with an intricate play of tiny motives and themes. The various orchestral families jump into the game more readily now, seizing and yielding leadership with abandon. A climactic statement of descending fanfares for the full orchestra brings on the close: in the slow tempo of the middle movement, the full orchestra sings three climactic, summarizing statements, and the Concerto dies away on a sustained chord in horns, tuba, clarinet, and oboe, a hushed chord, eloquent and evocative.

—Steven Ledbetter

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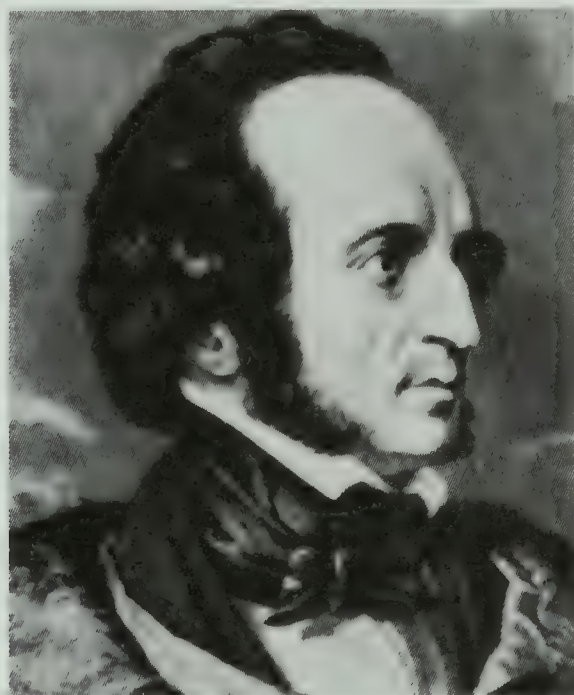
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Felix Mendelssohn

Symphony No. 2 in B-flat, Opus 52, *Lobgesang*



Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most insistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn composed the Lobgesang (Hymn of Praise) for a festival celebrating the 400th anniversary of Gutenberg's invention of movable type, held

in St. Thomas's Church in Leipzig in June 1840; Mendelssohn himself conducted. But the piece as we know it is somewhat expanded from what was heard there. The first American performance took place in New York on February 22, 1845, with the Philharmonic Society conducted by George Loder. The only previous performance by the Boston Symphony Orchestra took place in Pittsburgh on May 19, 1890; Arthur Nikisch conducted, with the Mozart Club, but only one soloist, "Mme. Steinbach Jahns," is listed in the orchestra's performance file, so it seems unlikely that the entire work was heard on that occasion. The score calls for three solo voices—two sopranos and a tenor—plus mixed chorus, and an orchestra consisting of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, organ (in the choral movements only), and strings.

The early history of the *Lobgesang*—also, and confusingly, known as Mendelssohn's Symphony No. 2 (published as such both with and without the choral finale)—is somewhat mysterious. First of all, though, it is worth emphasizing that the "No. 2" has nothing to do with the work's chronological sequence in Mendelssohn's symphonies. It was composed eight years after the *Reformation* Symphony (No. 5), seven after the *Italian* Symphony (No. 4), and a decade after he had sketched the *Scottish* Symphony (No. 3), though the latter did not reach its final form until after Mendelssohn had composed and performed the *Lobgesang*. Many of Mendelssohn's works—including the *Italian* and *Reformation* symphonies—were not published in his lifetime, so the numbering system gives a very misleading picture of when various pieces were composed. In the matter of its conception, if not completion, the *Lobgesang* is the very last of Mendelssohn's symphonies.

The work began as part of a festival held in the city of Leipzig to honor Johannes Gutenberg on the 400th anniversary of the invention of printing from movable type. It enjoyed a marked success at the premiere. Robert Schumann reviewed the concert in glowing terms:

The whole [piece] stimulated enthusiasm, and certainly the work, particularly in the choral movements, is to be accounted one of [Mendelssohn's] freshest and most charming creations. . . . We shall not emphasize details; and yet—that duet, interrupted by the chorus, *Ich harrete des Herrn* [No. 5], after which there broke forth in the audience a whispering which counts for more in the church than loud applause in the concert-hall. It was like a glimpse into a heaven of Raphael's madonnas' eyes.

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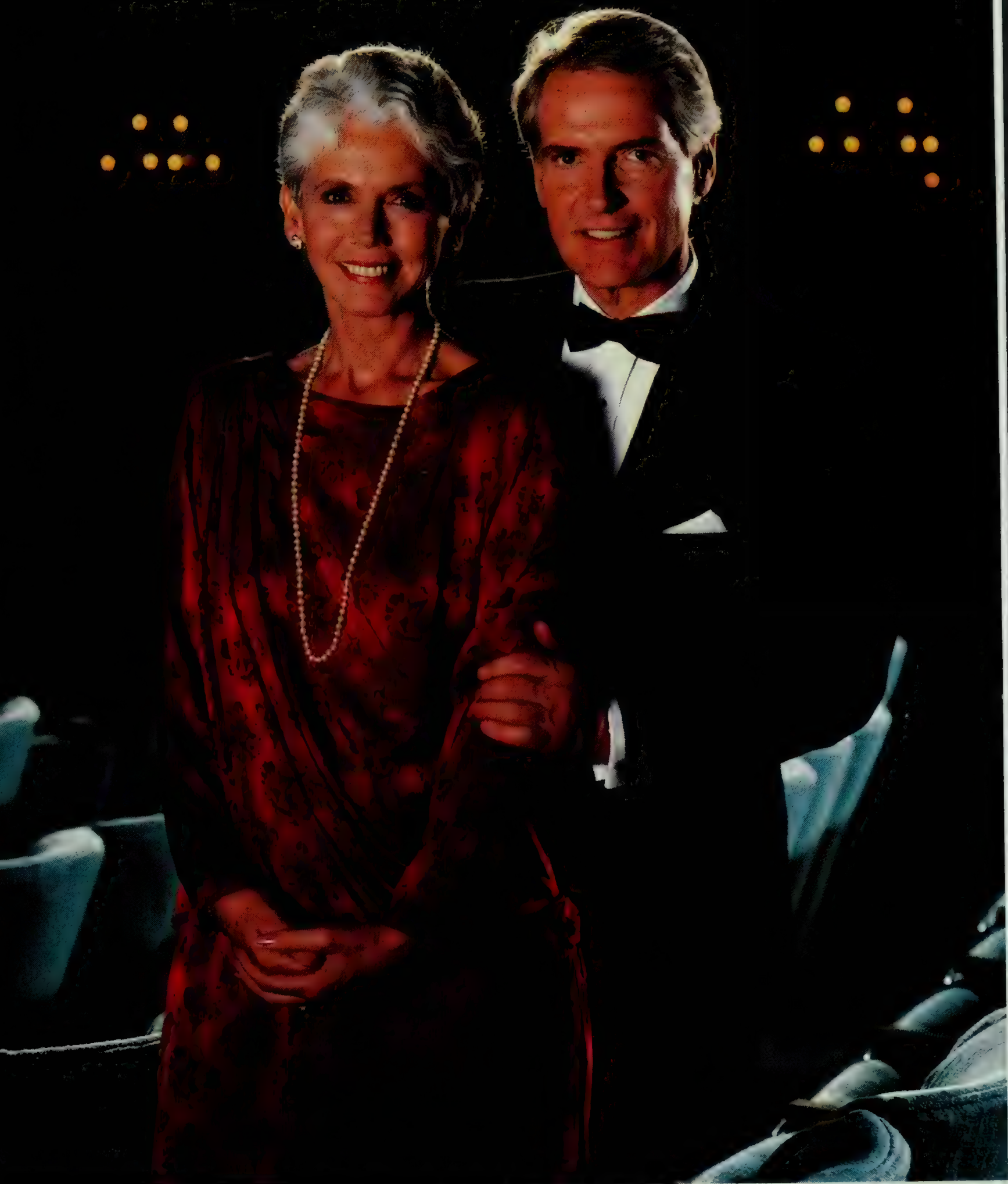
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About a month later, Mendelssohn wrote to his good friend Karl Klingemann describing the event, referring to the *Lobgesang* as “no oratorio, but, as I called it in German, ‘*eine Symphonie für Chor und Orchester*’ . . . three symphonic movements followed by 12 [sic] choral and solo sections.” On November 18, Mendelssohn wrote again to Klingemann, describing some changes he has made in the work:

Strange, that when I first conceived the idea I wrote to Berlin that I wanted to write a symphony with chorus; afterwards, I didn’t have the courage for it, because the three movements were too long for an introduction, and yet I always had the feeling that there was something lacking in the mere introduction. Now the symphonic movements will come in according to the *old plan*, and then the piece will come out . . . I do not believe that it will *really* lend itself to performances, and yet I love it so much.

It appears, then, that Mendelssohn originally wanted a choral symphony (no doubt inspired, in the first instance, by Beethoven’s Ninth) for the Gutenberg festival, but that he settled for a choral work with a “mere introduction.” Later he returned to his “old plan” and combined the choral work with three orchestral movements. On the basis of this and other evidence, Eric Werner assumes that Mendelssohn had already begun a symphony in B-flat, intended at the outset to be purely orchestral, when the commission for the Gutenberg festival came up. In this view, Mendelssohn would have chosen to make the opening theme of the first movement an element in a symphonic-choral cycle (possibly revising the existing scherzo—the second movement—so as to insert the cyclic theme as a contrapuntal accompaniment). But he evidently backed off from completing this version of the work for the festival and only returned to it later.

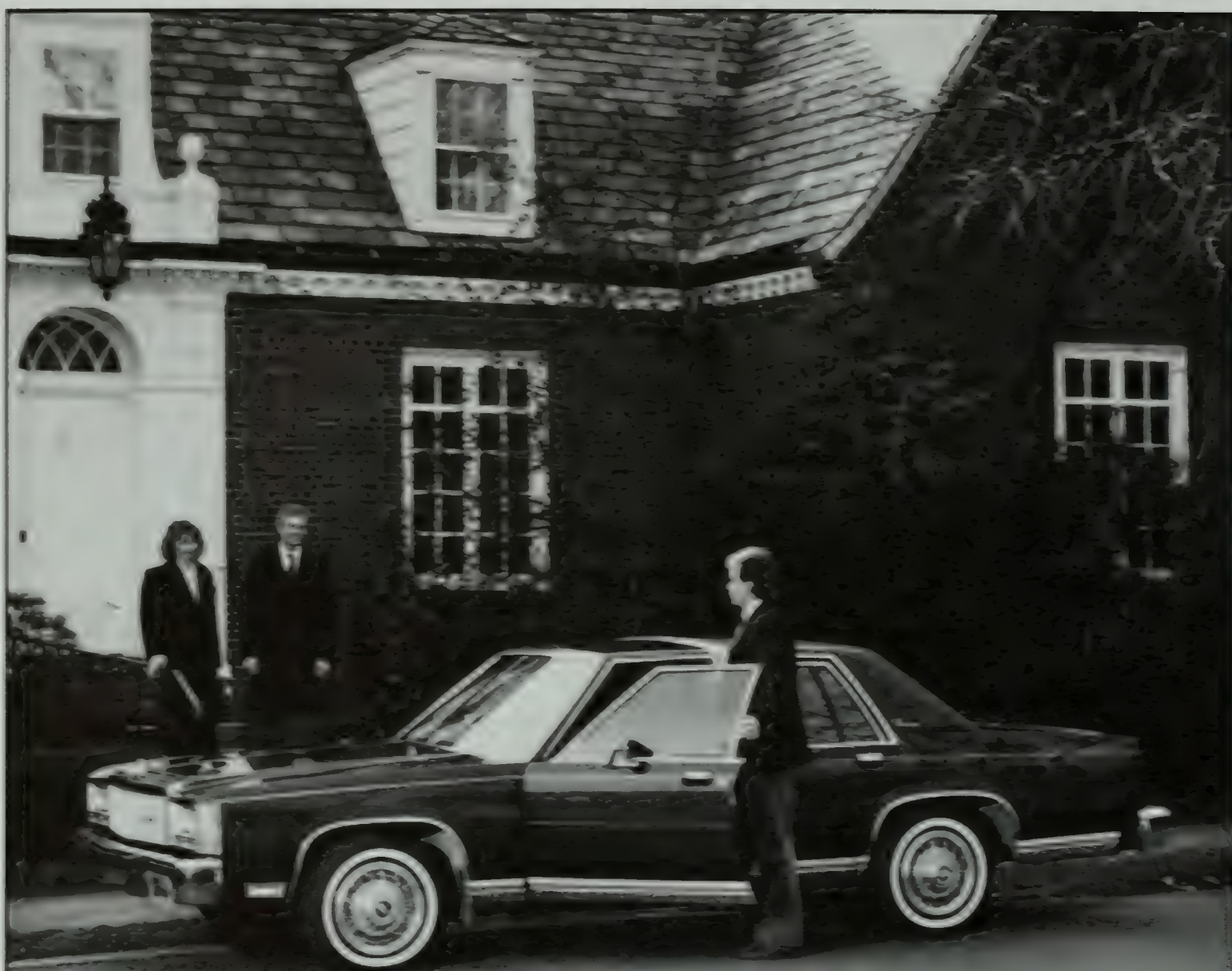
In any case, Mendelssohn was clearly fond of the piece. He must have been gratified, then, that, during his own lifetime and for many years thereafter, it was enormously popular—quite possibly his most frequently performed symphonic



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work. In the last century, though, the *Lobgesang* has fallen into what might charitably be described as near-oblivion. A chance to hear the work again provides us with a touchstone for musical taste in the 1840s and some indication of how it has changed in a century and a half.

Though Mendelssohn may have planned the work as an analogue to Beethoven's Ninth, he was far too perceptive not to realize how difficult it would be to match the Beethoven work. But in the end, the proportions of his symphony are so unlike those of the Beethoven work—Mendelssohn's choral finale far outweighs the rest of the symphony in length—that it bears only the most superficial relationship to its putative model. In the end, Mendelssohn accepted Klingemann's proposal for what to call the piece: a "symphony-cantata," all in all a more apt description.

The first movement begins with a majestic proclamation from the trombones, a tune that we shall eventually hear allied to the words, "Let everything that breathes praise the Lord," from Psalm 150. This theme will bear the brunt of the development in the first movement. The Allegretto dances lyrically along in a rocking 6/8 time, sometimes taking on the character of a graceful waltz; its middle section transforms the opening theme of the first movement into the 6/8 meter. The Adagio religioso is sweet in that sometimes sugary way that Mendelssohn can have when he wants to be lyrical and serious at the same time, but there are delicate touches of orchestral color.

Following the three movements of the "Sinfonia," the cantata proper begins with a vigorous statement of the work's principal theme, first in the orchestra, and then in a choral fugue on the opening words of Psalm 150. The work continues in solo and choral passages that are beautifully colored (the woodwinds, for example, in the soprano solo with women's voices that concludes No. 2, or the delicacy of touch in the chorus of No. 4). By far the best-known part of the score is the soprano duet with chorus, No. 5, which has been performed by church choirs from Mendelssohn's day to ours—and it was this passage that Schumann chose to highlight in his review. But Schumann probably did not hear the most expressively powerful part of the score, Mendelssohn's memorable afterthought, composed after a sleepless night, in which the tenor repeatedly asks, "Watchman, will the night soon pass?" Only at the very end of the movement does the soprano announce, "The night has passed," a thrilling moment, leading to a substantial chorus in the bright key of D major. Then an a cappella harmonization of the familiar chorale "Now thank we all our God" continues, for the chorale's second stanza, in an attractive piece of pseudo-Bach, with the chorus singing the lines of the chorale in octaves while the orchestra surrounds and embellishes the lines with steady sixteenth-note figurations. Following a flowing duet for tenor and soprano, Mendelssohn ends his cantata with—naturally—an elaborate final chorus planned on a grand scale and closing with a last reminiscence of the opening theme.

—S.L.

Text and translation begin on page 38.

No. 1. SINFONIA

No. 2. CHORUS: Allegro moderato maestoso

Alles, was Odem hat, lobe den Herrn!	Let everything that breathes praise the Lord!
Halleluja, lobe den Herrn!	Hallelujah, praise the Lord!

Allegro di molto

Lobt den Herrn mit Saitenspiel, lobt ihn mit eurem Liede! Und alles Fleisch lobe seinen heiligen Namen.	Praise the Lord with the string instruments, praise him with your song! And let all flesh praise his holy name.
Alles, was Odem hat, lobe den Herrn.	Let everything that breathes praise the Lord.

SOPRANO SOLO AND WOMEN'S CHORUS: Molto più moderato ma con fuoco

Lobe den Herrn, meine Seele, und was in mir ist, seinen heiligen Namen!	Praise the Lord, my soul, and all within me, praise his holy name.
Lobe den Herrn, meine Seele, und vergiss es nicht, was er dir Gutes getan!	Praise the Lord, my soul, and forget not the good things he has done!

No. 3. TENOR SOLO: Recitativo

Saget es, die ihr erlöset seid durch den Herrn, die er aus der Not errettet hat, aus schwerer Trübsal, aus Schmach und Banden, die ihr gefangen im Dunkel waret, alle, die er erlöst hat aus der Not. Saget es! Danket ihm und rühmet seine Güte!	Declare that you are redeemed through the Lord, who saved you from your distress, from deep sadness, from shame and bondage, you who were captives in the darkness, all whom he has redeemed from distress. Tell it forth! Thank him and praise his goodness!
--	--

Allegro moderato

Er zählet unsre Tränen in der Zeit der Not, er tröstet die Betrübten mit seinem Wort.	He numbers our tears in time of distress, he comforts the sorrowing with his word.
--	---

No. 4. CHORUS: A tempo moderato

Sagt es, die ihr erlöset seid Von dem Herrn aus aller Trübsal.	Tell it forth that you are redeemed by the Lord from all sorrow.
Er zählet unsre Tränen in der Zeit der Not.	He numbers our tears in the time of distress.

No. 5. SOPRANO SOLI AND CHORUS: Andante

Ich harrete des Herrn, und er neigte sich zu mir und hörte mein Flehn. Wohl dem, der seine Hoffnung setzt auf den Herrn!	I waited for the Lord, and he inclined unto me and heard my prayer. Blessed is the man that puts his trust in the Lord!
Wohl dem, der seine Hoffnung setzt auf ihn!	Blessed is the man who puts his hope in him!

No. 6. TENOR SOLO: Allegro un poco agitato

Stricke des Todes hatten uns umfassen,
und Angst der Hölle hatte uns getroffen,
wir wandelten in Finsternis.
Er aber spricht: Wache auf!
Wache auf, der du schläfst,
stehe auf von den Toten,
ich will dich erleuchten!

Bonds of death had closed around us,
and sorrows of hell had struck us,
we wandered in darkness.
But he speaks: Awake!
Awake, you who sleep,
arise from the dead,
I will light your way.

Allegro assai agitato

Wir riefen in der Finsternis:
Hüter, ist die Nacht bald hin?

We cried out in the darkness:
watchman, will the night soon pass?

Tempo I moderato

Der Hüter aber sprach:
Wenn der Morgen schon kommt,
so wird es doch Nacht sein;
wenn ihr schon fraget,
so werdet ihr doch wieder kommen
und wieder fragen:
Hüter, ist die Nacht bald hin?

But the watchman said:
Even if the morning comes soon,
yet it will be night again;
and if you enquire,
you will come back once more
and enquire again:
watchman, will the night soon pass?

SOPRANO SOLO

Die Nacht ist vergangen.

The night has passed away.

No. 7. CHORUS: Allegro maestoso e molto vivace

Die Nacht ist vergangen,
der Tag aber herbeigekommen.
So lasst uns ablegen die Werke der
Finsternis
und anlegen die Waffen des Lichts
und ergreifen die Waffen des Lichts!
Die Nacht ist vergangen.

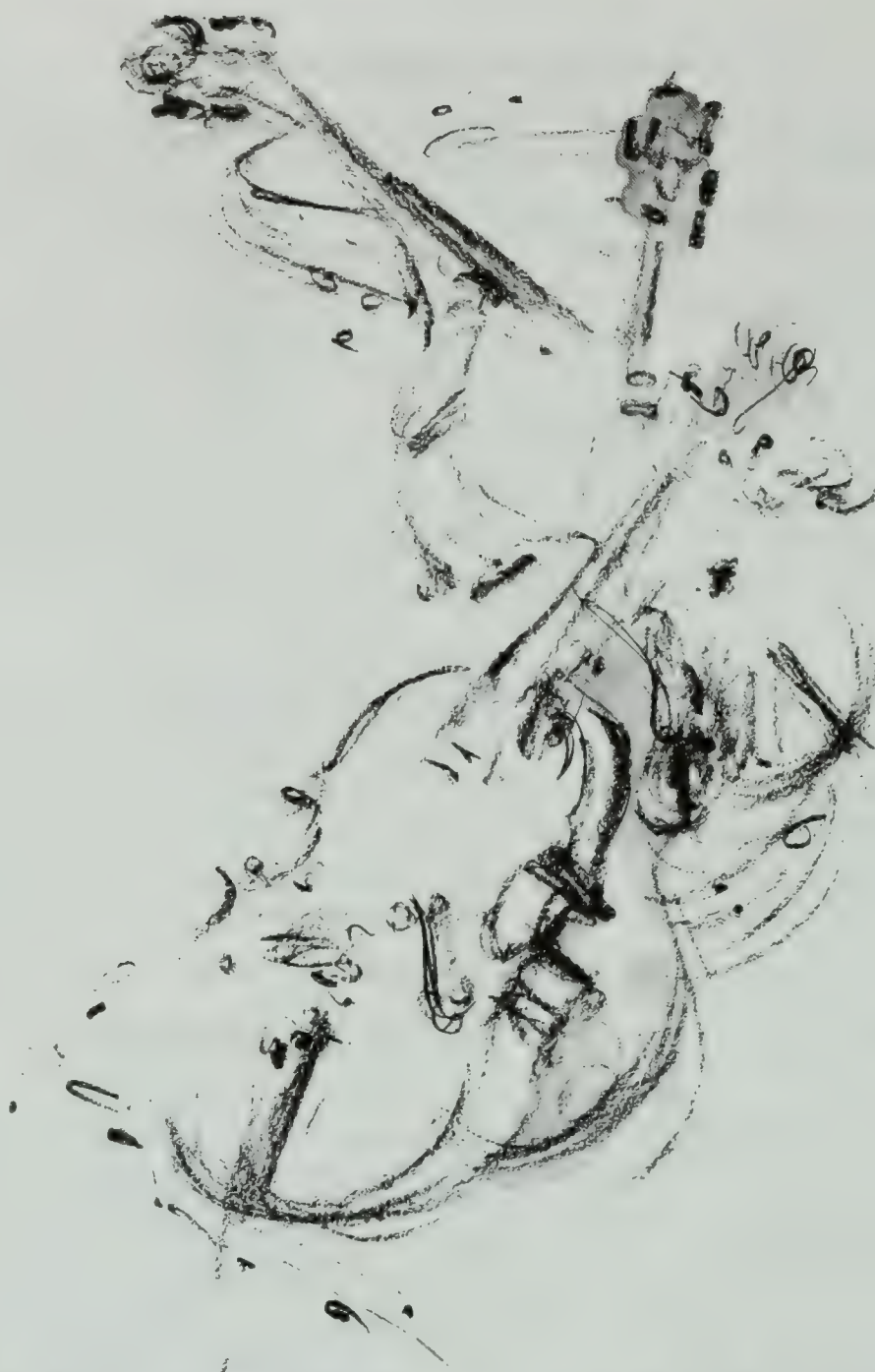
The night has passed away
and the day has come.
So let us cast off the works of the
darkness
and put on the armor of light,
and take up the armor of light.
The night has passed away.

—Please turn the page quietly, and only after the music has stopped.—



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No. 8. CHORALE: Andante con moto

Nun danket alle Gott
mit Herzen, Mund und Händen,
der sich in aller Not
will gnädig zu uns wenden,
der so viel Gutes tut;
von Kindesbeinen an
uns hielt in seiner Hut
und allen wohlgetan.
Lob, Ehr' und Preis sei Gott,
dem Vater und dem Sohne
und seinem heil'gen Geist
im höchsten Himmelsthron.
Lob dem dreiein'gen Gott,
der Nacht und Dunkel schied
von Licht und Morgenrot,
ihm danket unser Lied.

Now let us all thank God
with heart, mouth, and hands,
who, in all adversity,
turns graciously to us,
and does so many good things;
from childhood on
he has kept us in his care,
and done good to all.
Glory, honor, and praise to God
the Father and the Son,
and to the Holy Spirit
on heaven's highest throne.
Praise to God, the three-in-one,
who separated night and darkness
from light and dawn;
let our song thank him.

No. 9. TENOR AND SOPRANO SOLI: Andante sostenuto assai

Drum sing' ich mit meinem Liede
ewig dein Lob, du treuer Gott!
Und danke dir für alles Gute, das du an
mir getan!
Und wandl' ich in Nacht und
tiefem Dunkel,
und die Feinde umher stellen mir nach:
so rufe ich an den Namen des Herrn,
und er errettet mich nach seiner Güte.
Drum sing' ich mit meinem Liede
ewig dein Lob, du treuer Gott!
Und wandl' ich in Nacht,
so ruf ich deinen Namen an,
ewig, du treuer Gott!

Therefore with my song I sing
ever thy praise, thou one true God.
And thank you for all good things, that
you have done for me.
And though I wander in night and
deep darkness,
and enemies beset me all around:
yet I call upon the name of the Lord,
and he saves me with his goodness.
Therefore with my song, I sing
your praise eternally, O one true God.
And though I wander in the night,
yet I call upon thy name
forever, thou only God!

No. 10. FINAL CHORUS: Allegro non troppo

Ihr Völker, bringet her dem Herrn
Ehre und Macht!
Ihr Könige, bringet her dem Herrn
Ehre und Macht!
Der Himmel bringe her dem Herrn
Ehre und Macht!
Die Erde bringe her dem Herrn
Ehre und Macht!

Ye peoples, offer to the Lord
glory and might!
Ye kings, offer to the Lord
glory and might!
Heaven, offer to the Lord
glory and might!
Earth, offer to the Lord
glory and might!

Più vivace

Alles danke dem Herrn!
Danket dem Herrn und rühmt seinen
Namen
und preiset seine Herrlichkeit!

Let all give thanks to the Lord!
Thank the Lord and praise his name
and extol his majesty!

Maestoso come I

Alles, was Odem hat, lobe den Herrn,
Halleluja, lobe den Herrn!

Let everything that breathes praise
the Lord.
Hallelujah, praise the Lord!

More . . .

John Harbison's article on Roger Sessions in *The New Grove Dictionary of American Music* is an excellent brief introduction to the man and his work. A marvelously personal view of Sessions that gets beyond the stern facade that most viewers have felt in the man (probably caused by his shyness as much as anything) can be obtained from Andrea Olmstead's *Conversations with Roger Sessions*, the fruit of years of tape-recorded interviews. Though not all of Sessions's works are discussed in the book, there are interesting insights on many pieces, and much else. Olmstead has also written a more purely academic book, *Roger Sessions and his Music* (UMI Research Press), heavily indebted to the Sessions interviews as well as secondary sources; it discusses virtually all of Sessions's works, one by one, in some detail, but is better suited to reference than casual reading. Edward T. Cone's long interview with Sessions in *Perspectives on American Composers* (Norton paperback), from which some of the quotations in the program note are taken, is extremely interesting. The same volume contains a discussion of Sessions's music, necessarily much more technical, by Andrew Imbrie ("Roger Sessions: In Honor of his Sixty-Fifth Birthday") and a

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lengthy statement by Sessions himself on what the proper education for a composer should be ("To the Editor"). The lectures given at Harvard when Sessions held the Charles Eliot Norton professorship there in 1968-69 are published as *Questions About Music* (Norton paperback). A substantial collection of other Sessions essays on a variety of topics has been edited by Edward T. Cone (Princeton, available in paperback). I am also particularly indebted to David Fuentes for allowing me to read his Brandeis dissertation, *Dramatic Strategy in Sessions' Concerto for Orchestra*, which has strongly informed my view of the piece; the study will soon be available from University Microfilms.

The Concerto for Orchestra has been recorded by Seiji Ozawa and the Boston Symphony Orchestra (Hyperion, coupled with another BSO Centennial commission, Andzrei Panufnik's *Sinfonia Votiva* [Symphony No. 8]). Other Sessions works on recommended recordings: the suite from *The Black Maskers* is available in a performance by the Eastman-Rochester Orchestra under Howard Hanson (Mercury, with works by Barber and Ginastera). His Symphony No. 3, commissioned for the BSO's seventy-fifth anniversary, was recorded by the Royal Philharmonic Orchestra under Igor Buketoff; it has long been unavailable, but recently CRI, continuing its laudable (and almost unique) policy of licensing reissues of important contemporary music recordings that other companies have decided to drop, brought it out again (along with the Lees Concerto for String Quartet and Orchestra). The cantata *When Lilacs Last in the Dooryard Bloom'd* was recorded by the Boston Symphony Orchestra under Seiji Ozawa following performances here in 1977; the performers included Esther Hinds, Florence Quivar, Dominic Cossa, and the Tanglewood Festival Chorus, John Oliver, conductor (New World; it will soon appear on a compact disc). Two other superb recordings of important Sessions compositions contain the Violin Concerto, played by Paul Zukofsky with Gunther Schuller conducting the French Radio Orchestra (CRI), and the Eighth Symphony and the Rhapsody for Orchestra, Fredrik Prausnitz conducting the New Philharmonia Orchestra (Argo, with works by Wallingford Riegger and Thea Musgrave). And just last year the Rhapsody appeared on a new recording with both the Fourth and Fifth symphonies in strong performances from the Columbus Symphony Orchestra conducted by Christian Badea (New World, available on compact disc).

Karl-Heinz Köhler's Mendelssohn article in *The New Grove* is the best place to start; it has been reprinted in *The New Grove Early Romantic Masters 2*, which also includes the Grove articles on Weber and Berlioz (Norton paperback). Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Littlefield paperback) is a good introductory life-and-works treatment, though now somewhat outdated. Eric Werner's *Mendelssohn: a New Image of the Composer and his Age* is the most recent serious biography, especially good on the period, often trivial on the music. Mendelssohn's own letters are delightful, but the published versions are frightfully bowdlerized; a much-needed new critical edition is in the works. The superb recording by Claudio Abbado with the London Symphony Orchestra and Chorus and soloists Elizabeth Connell, Karita Mattila, and Hans-Peter Blochwitz is available on CD only as part of a set of four compact discs containing all five symphonies and a selection of popular overtures (DG). For just the *Lobgesang*, there is a version by Riccardo Chailly with the London Philharmonic Orchestra and Chorus with soloists Margaret Price, Sally Burgess, and Siegfried Jerusalem (Philips).

—S.L.



Edith Wiens



Originally from Canada, lyric soprano Edith Wiens has made appearances in recital, orchestral, and operatic engagements with such distinguished conductors as James Conlon, Andrew Davis, Sir Colin Davis, Charles Dutoit, Christoph Eschenbach, Bernard Haitink, Nikolaus Harnoncourt, Kurt Masur, Seiji Ozawa, Krzysztof Penderecki, Gennady Rozhdestvensky, Klaus Tennstedt, and Michael Tilson Thomas. During the 1987-88 season, Ms. Wiens has appeared with the London Philharmonic in Mendelssohn's *Midsummer Night's Dream* music and Grieg's *Peer Gynt*.

She sang Donna Anna in Mozart's *Don Giovanni* with the

Concertgebouw Orchestra under Nikolaus Harnoncourt in Amsterdam, where she will appear in recital in November 1988. In North America, she will travel to the National Arts Centre to appear as the Countess in Mozart's *Le nozze di Figaro*. During the 1988-89 season, she will make her debut with the New York Philharmonic, under Klaus Tennstedt, in performances of Haydn's *The Creation*. In addition, she sings Mahler's Symphony No. 2, *Resurrection*, with the Houston Symphony and in Paris with Semyon Bychkov conducting, and Bach's *St. Matthew Passion* with the Detroit Symphony. Ms. Wiens's 1986-87 season included Carnegie Hall appearances with Seiji Ozawa and the Boston Symphony Orchestra and with Helmuth Rilling and the National Arts Centre Orchestra. She sang the Brahms *German Requiem* with both the Cleveland Orchestra under Kurt Masur and the Cincinnati Symphony under Jesús López-Cobos, and Mahler's *Rückert Lieder* with the Detroit Symphony under Gunther Herbig. A regular soloist with the Berlin Philharmonic, she has also appeared recently in concerts in Paris, Geneva, Hamburg, and Munich. Initially a concert singer, Edith Wiens now has many operatic roles to her credit. She sang the role of Donna Anna in the 1985-86 Glyndebourne production of *Don Giovanni* under Bernard Haitink in Hong Kong and at the Glyndebourne Festival, and she has appeared as Mozart's Countess at the Teatro Colon in Buenos Aires. Current recording projects have included Grieg's *Peer Gynt* with the Gewandhaus Orchestra of Leipzig and Kurt Masur, Mendelssohn's *Midsummer Night's Dream* music with the London Philharmonic, Mozart's C minor Mass with the London Philharmonic conducted by Franz Welser-Moest, and Beethoven's *Missa Solemnis* with the Czech Philharmonic and Erich Leinsdorf. Ms. Wiens made her Boston Symphony Orchestra debut at Tanglewood in August 1984 with Mahler's Symphony No. 2, which she has also sung in Europe with the orchestra under Seiji Ozawa's direction. Her most recent BSO performances were in the same work, at Boston and at Carnegie Hall, in December 1986.



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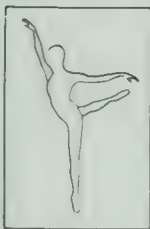
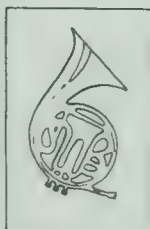
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Karen Lykes



Mezzo-soprano Karen Lykes has appeared as a soloist with the Handel & Haydn Society, the Baltimore Choral Arts Society, the Cantari Singers of Columbus (Ohio), the Pro Arte Chamber Orchestra, and the Boston Premiere Ensemble. A frequent performer of contemporary music, she has performed with Alea III, Musical Elements, Collage, Dinosaur Annex Music Ensemble, and Composers in Red Sneakers, both in Boston and in New York. This year she sang the role of Mrs. Grose in Britten's *The Turn of the Screw* with Boston Lyric Opera and the role of Mary in Berlioz's *L'Enfance du Christ* with the Montgomery Cham-

ber Orchestra in Maryland. She was also featured in *The Wife of Martin Guerre*, a new opera by Roger Ames developed under a grant from Opera for the Eighties. Since 1980, Ms. Lykes has been the alto soloist in the American Vocal Arts Quintet, a prizewinner in the 1987 Concert Artists Guild International Competition. She is also a member of the Holy Cross Chamber Players. Twice a finalist in the New England Metropolitan Opera Auditions, she has been the recipient of a vocal fellowship to the Tanglewood Music Center, and she has studied Lieder at the Franz-Schubert-Institut in Austria on a scholarship from the Alban Berg Foundation, winning the Franz Schubert Prize for Excellence in Interpretation of the Lied and performing over Austrian National Radio. A native of Arkansas, Ms. Lykes holds degrees from the University of Maryland and Boston University. She is a member of the music faculties at Anna Maria College and Clark University, and she teaches musical theater at the Boston University Summer Theater Institute. Ms. Lykes was a quartet soloist in the opening night performance of Leonard Bernstein's *Chichester Psalms* under the direction of Seiji Ozawa at the beginning of this season.



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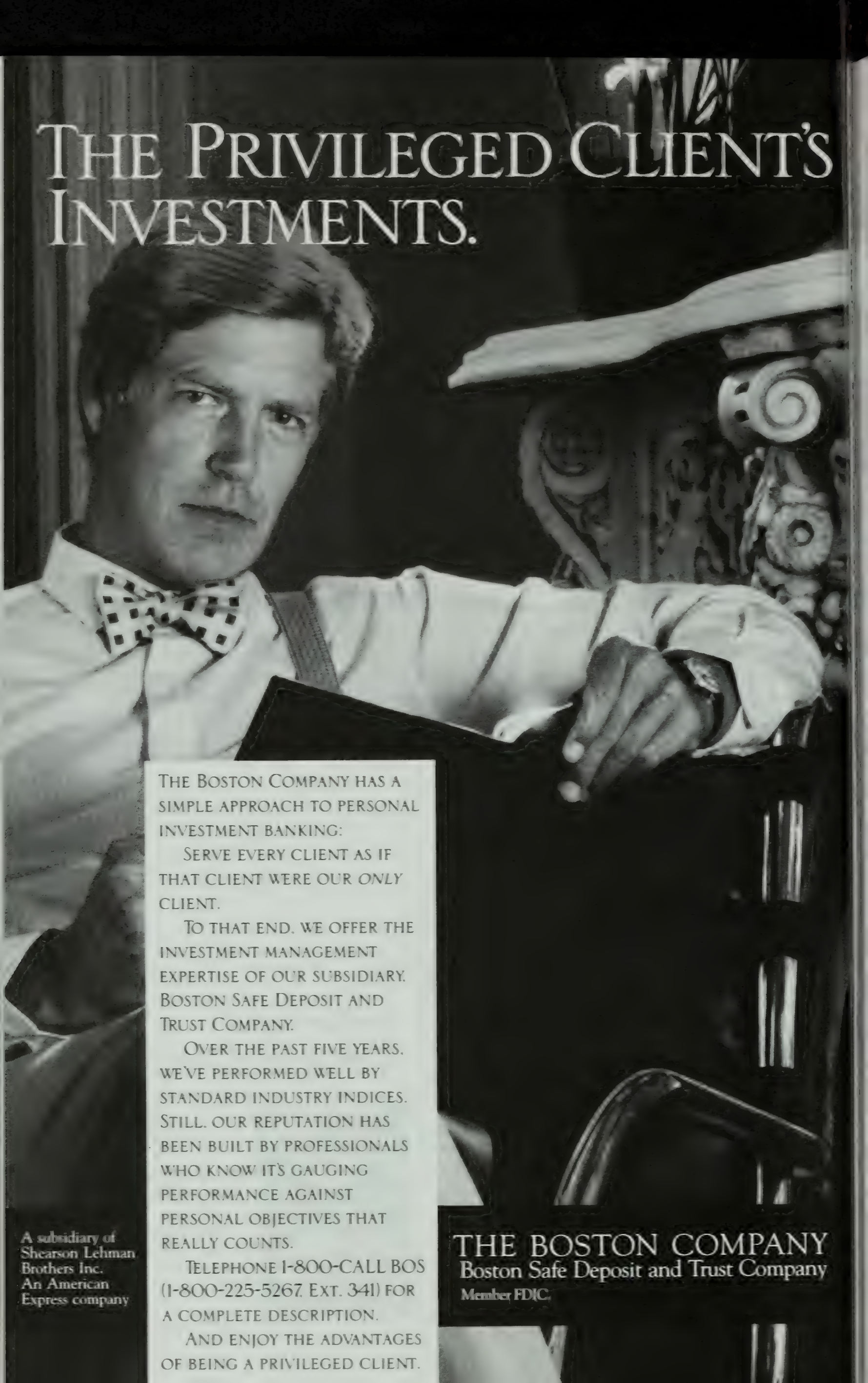


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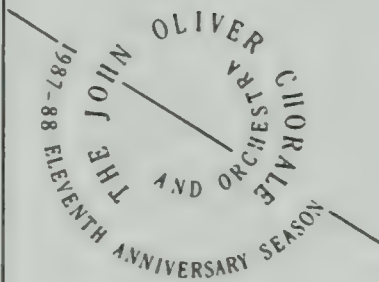
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Jacque Trussel



One of America's most accomplished singing actors, tenor Jacque Trussel has sung with leading opera houses and orchestras throughout North America and Europe. During the 1986-87 season he appeared as Alwa in Berg's *Lulu* with the Bavarian State Opera in Munich, as Alexei in Prokofiev's *The Gambler* at Florence's Maggio Musicale, and, in his debut with English National Opera, as Sergei in a new production of Shostakovich's *Lady Macbeth of Mtsensk*, which was televised by the BBC. During the 1987-88 season, Mr. Trussel returned to Lyric Opera of Chicago as Alwa in *Lulu* and to Florence for his first performance in the title role of Britten's *Peter Grimes*, in a new production by Jean-Pierre Ponnelle. His concert engagements include the present series of Mendelssohn's Symphony No. 2, *Lobgesang*, in Boston, and a concert version of *I pagliacci* with the Quad City Symphony. Mr. Trussel is a champion of both contemporary works and neglected masterpieces of the past. During the 1985-86 season he appeared with San Francisco Opera as Edmund in Aribert Reimann's *Lear*, a role he first portrayed in the acclaimed 1981 American premiere with the same company. At the composer's request, Mr. Trussel created the role of Caliban in the world premiere of Lee Hoiby's *The Tempest* with Des Moines Opera. Other premiere performances have included Saint-Saëns' *Henry VIII* with San Diego Opera and Houston Grand Opera, the world premieres of Carlisle Floyd's *Bilby's Doll* and Thomas Pasatieri's *The Seagull*, and the American premiere of Ralph Vaughan Williams's *Hugh the Drover*. Mr. Trussel has sung Don Jose in *Carmen* with leading opera houses, including a new New York City Opera production telecast "Live From Lincoln Center," Welsh National Opera, where he has repeated his portrayal over successive seasons, and on the CBC's national broadcast of Vancouver Opera's production. Other new productions have included *Der Freischütz*, *L'amore dei tre re*, *Tosca*, and *The Student Prince* with New York City Opera, *L'incoronazione di Poppea* with Long Beach Opera, *Madama Butterfly* with Vancouver Opera, and *The Queen of Spades* in the inaugural season of Charleston's Spoleto Festival USA, at the Spoleto Festival in Italy, Houston Grand Opera, and the National Arts Centre in Ottawa. Appearances as Sergei in *Lady Macbeth of Mtsensk* have brought him to Lyric Opera of Chicago, the Spoleto Festival USA, and Spoleto, Italy. His performances in lighter repertoire have included the role of Gaylord Ravenal in *Showboat* on a nationwide tour with Houston Grand Opera and Danilo in *The Merry Widow* with Houston Grand Opera and San Diego Opera. In addition to his busy operatic schedule, Mr. Trussel has appeared with many of the world's finest orchestras, including the Chicago Symphony, the Philadelphia Orchestra, the Concertgebouw Orchestra of Amsterdam, the San Francisco Symphony, and the Saint Louis Symphony. He made his Boston Symphony Orchestra debut at Tanglewood in 1981 as Grigory in scenes from Mussorgsky's *Boris Godunov* and appeared as the Drum Major in Berg's *Wozzeck* under Seiji Ozawa's direction at Symphony Hall in April 1987.

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Tanglewood Festival Chorus

John Oliver, Conductor



Now in its eighteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere last April of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of a *cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, both on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Mahler's Symphony No. 2, *Resurrection*, with Mr. Ozawa and the orchestra, with soloists Kiri Te Kanawa and Marilyn Horne, newly available also on Philips. Earlier this season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its eleventh season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

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John Oliver, Conductor

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Holly MacEwen Krafka
Sarah Jane Liberman
Mary Jo Licero
Patricia Mary Mitchell
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Charlotte C. Russell
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Maisy Bennett
Karen Bergmann
Sharon Carter
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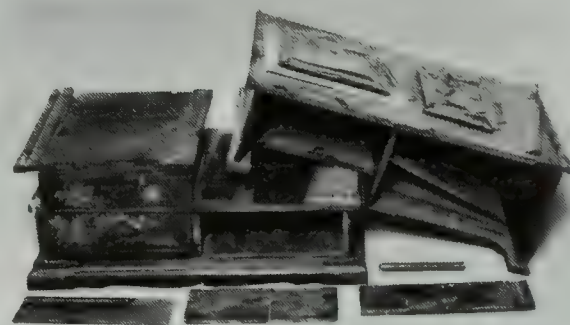


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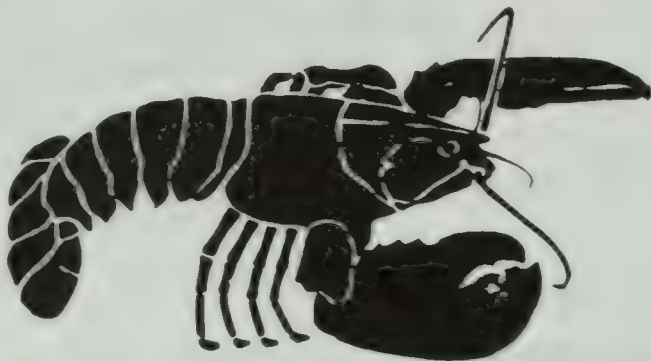
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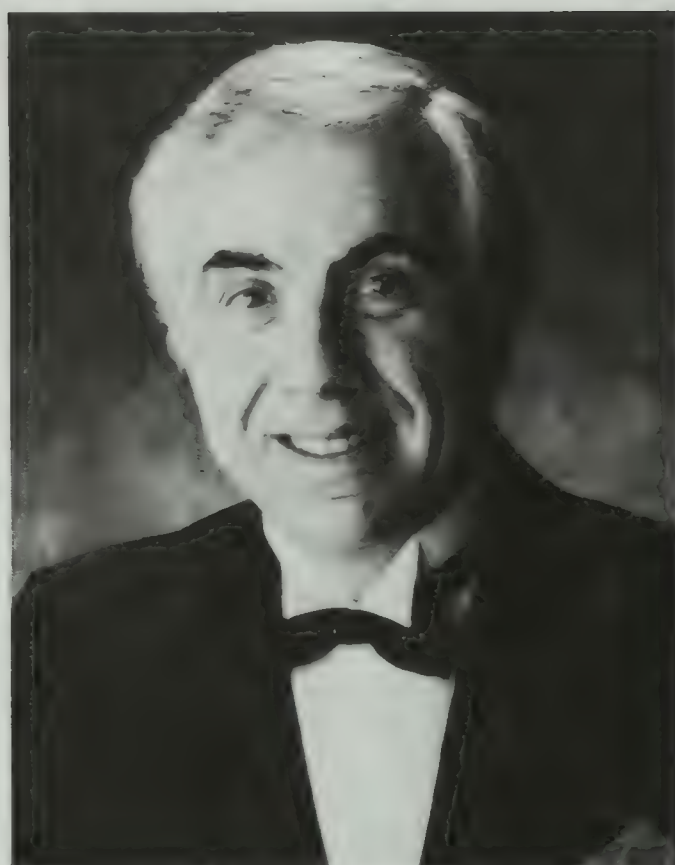
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BSO

Dionne Warwick is Special Guest for Opening Night at Pops, Tuesday, May 3, Sponsored by BayBanks

Dionne Warwick, one of pop music's most exciting vocalists, will join John Williams and the Boston Pops Orchestra for this season's opening concert, Tuesday, May 3. The evening begins with a la carte cocktails at 6 p.m., followed by a picnic supper at 6:30 and the concert at 8. A project of the Boston Symphony Association of Volunteers, Opening Night at Pops 1988 is made possible through the generous support of BayBanks. BSAV member Margaret Williams is chairman of this year's organizing committee. Remaining tickets for this perennially popular event are now on sale at the Symphony Hall box office and are priced at \$175 (\$125 tax-deductible) for Benefactor preferred table seats, including a post-concert champagne reception; \$70 (\$35 tax-deductible) for table seats, \$60 and \$45 for first-balcony seats (\$25 and \$15 tax-deductible, respectively); \$40 (\$10 tax-deductible) and \$25 for second-balcony seats. All ticket prices include a box supper.

Symphony Spotlight

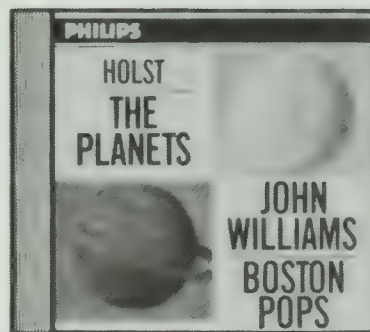
This is one in a series of biographical sketches that focus on some of the generous individuals who have endowed chairs in the Boston Symphony Orchestra. Their backgrounds are varied, but each felt a special commitment to the Boston Symphony Orchestra.

The Fahnestock Chair

Frances Jeffery Fahnestock has traveled extensively on five continents, often with her daughters, particularly to European music festivals. Mrs. Fahnestock studied piano under Bustini in Rome, majored in music at Vassar, and studied with Paul Hoffman in Chicago and Heinrich Gebhard in Boston. In 1939 she married Harris Fahnestock, who died in 1970, and purchased her first BSO subscription, seats V25 and 26 on the orchestra floor, which she still holds today. A member of the first BSO Council of Friends, Mrs. Fahnestock has planned many successful special events at Symphony over the

years, chairing the first BSO Ball and leading Friends of the orchestra on four European tours with the BSO. She was the first female vice-president of any major orchestra and served as a BSO Trustee from 1969 to 1984. Now Trustee Emeritus of the Boston Symphony Orchestra, Mrs. Fahnestock is also Vice-President of the World Affairs Council and Chairman of the Ambassador's Council, a Trustee of the Wang Center, a member of the Corporation of Massachusetts General Hospital, and a past president of the National Society of the Colonial Dames of America in the Commonwealth of Massachusetts. Mrs. Fahnestock is extremely pleased to have endowed the orchestra position held by the BSO's principal second violinist, Marylou Speaker Churchill.

New Pops Recordings



A new recording of Holst's *The Planets* by John Williams and the Boston Pops Orchestra was released this month on compact disc, LP, and cassette under

an exclusive contract with Philips records. Scheduled for release this June is the John Williams/Boston Pops album *Digital Jukebox*, which contains such popular favorites as "Summer of '42," "Mack the Knife," "Days of Wine and Roses," "Never on Sunday," "Unchained Melody," and "Classical Gas." Both recordings will be available at the Symphony Shop.

Ann Hobson Pilot Honored

Boston Symphony Orchestra harpist Ann Hobson Pilot was honored for her outstanding contributions to the community by the Boston Chapter of The Girl Friends, Inc., at its Citation Brunch on Sunday, April 10. Ms. Pilot was one of three honorees recognized as "Women Setting the Pace for Youth." A national social and civic black women's organization founded more than sixty years ago, The Girl Friends raise funds for many projects, including scholarship grants for high school students. The BSO extends its hearty congratulations to Ann Hobson Pilot on this occasion.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
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Chicago Symphony Orchestra
Cincinnati May Festival
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BSO Members in Concert

The John Oliver Chorale performs music of Elliott Carter and Aaron Copland, and the premiere of *Time's Caravan* by Martin Amlin, on Saturday, April 23, at 8 p.m. at Jordan Hall at the New England Conservatory of Music. Tickets are \$13, \$10, and \$7; for further information, call 965-0906.

BSO assistant principal flutist Leone Buyse performs music of Bach, Vivaldi, Handel, Telemann, Mozart, Saint-Saëns, Caplet, Fauré, and Jolivet with soprano Judith Balo Goff and organist Karen Laycock Leonard on Sunday, April 24, at 3 p.m. at St. Paul's Church in Brookline. Donations will benefit the Nancy Plummer Faxon Scholarship Fund of Mu Phi Epsilon. For further information, please call 653-7511.

Music Director Max Hobart conducts the Civic Symphony Orchestra in Berlioz's *Roman Carnival* Overture, the *Ritual Images* of Yannatos, Kodály's *Háry János* Suite, and, with soloist David Kim, the Tchaikovsky Violin Concerto on Sunday, April 24, at 3 p.m. at Jordan Hall. Tickets are \$10 and \$7; for further information, call 437-0231.

Music Director Ronald Feldman leads the New England Philharmonic (formerly the Mystic Valley Orchestra) in the Brahms Symphony No. 3, Sibelius's *Karelia* Suite, and Hoffman's *Apollonian Rainbow* on Sunday, April 24, at 3 p.m. at Harvard University's Paine Hall, and on Sunday, May 1, at 3 p.m. at Dwight Hall at Framingham State College. Tickets are \$7 (\$5 students, seniors, and special needs); for further information, call 868-1222.

Music Director Max Hobart leads the North Shore Philharmonic in Dukas's Fanfare to *La Péri*, the Beethoven Piano Concerto No. 3 with soloist Navah Perlman, and Mahler's Symphony No. 1 on Sunday, May 1, at 7:30 p.m. at Salem High School Auditorium.

Music Director Harry Ellis Dickson conducts the Boston Classical Orchestra in

Schubert's *Marche militaire*, selections from Mendelssohn's *Midsummer Night's Dream* music, Weber's Clarinet Concerto No. 1 with soloist Paulette Bowes, and Schubert's Symphony No. 3 at Faneuil Hall on Wednesday, May 4, and Friday, May 6, at 8 p.m. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

Music Director Ronald Knudsen leads the Newton Symphony Orchestra in Mozart's Piano Concerto No. 25 in C, K.503, with soloist Randall Hodgkinson and the Tchaikovsky Symphony No. 5 on Sunday, May 8, at 8 p.m. at Aquinas Junior College in Newton Corner. Tickets are \$12; for further information, call 965-2555.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through May 9 are works from Northeastern University. Other organizations to be represented during the coming months are the Howard Yerzerski Gallery of Andover (May 9-June 6) and the Boston Society of Architects (June 6-July 4). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further details.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Charles Munch chair

Tamara Smirnova-Šajfar

Associate Concertmaster

Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

Robert L. Beal, and

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A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

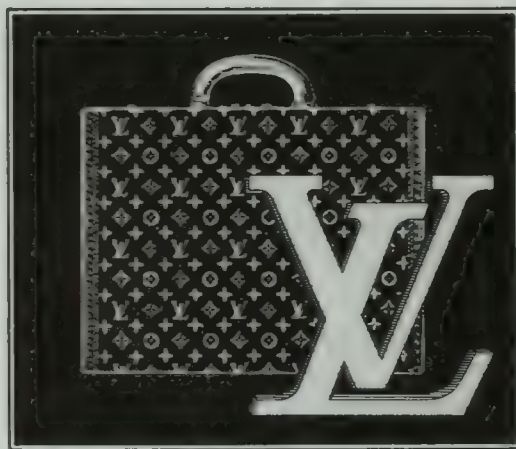
Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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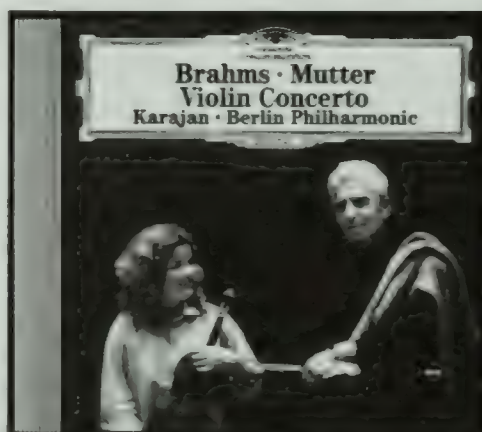
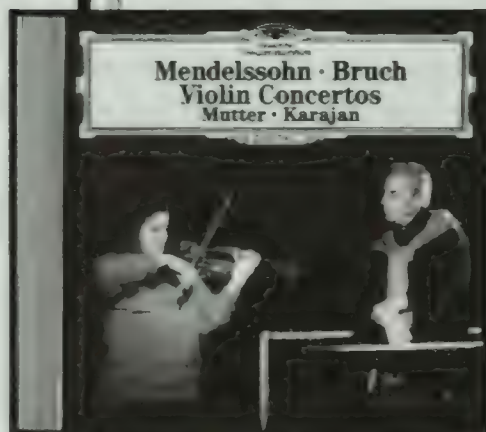
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SEIJI OZAWA conducting

BEETHOVEN

Violin Concerto in D, Opus 61

Allegro ma non troppo

Larghetto

Rondo: Allegro

ANNE-SOPHIE MUTTER

INTERMISSION

TAKEMITSU

Dream/Window

(Boston premiere)

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Ludwig van Beethoven

Violin Concerto in D, Opus 61



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater an der Wien in Vienna on December 23 that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on November 22, 1853. The first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861. The first Boston Symphony Orchestra performances were given in January 1884: Louis Schmidt, Jr., was the soloist and Georg

Henschel the conductor. It has also been played at BSO concerts by Franz Kneisel under Wilhelm Gericke and Emil Paur; by Franz Ondříček and Carl Halir under Paur; by Willy Burmester with Franz Kneisel conducting; Lady Hallé, Fritz Kreisler, Hugo Heermann, Olive Mead, Eugène Ysaÿe, and Willy Hess with Gericke; Hess, Kreisler, Anton Witek, Albert Spalding, and Efrem Zimbalist with Karl Muck; Hess, Mischa Elman, and Witek under Max Fiedler; Witek with Ernst Schmidt; Jascha Heifetz with Henri Rabaud; Kreisler, Richard Burgin, Carl Flesch, and Berl Senofsky with Pierre Monteux; Burgin, Joseph Szigeti, Zimbalist, Heifetz, Yehudi Menuhin, Spalding, and Ginette Neveu with Serge Koussevitzky; Heifetz, Isaac Stern, Zino Francescatti, Wolfgang Schneiderhan, Leonid Kogan, and Erica Morini with Charles Munch; Stern, Menuhin, and Joseph Silverstein with Erich Leinsdorf; Stern with Max Rudolf; Itzhak Perlman with William Steinberg; Francescatti with Michael Tilson Thomas; Sidney Harth with Stanislaw Skrowaczewski; Stern and Perlman with Ozawa; Joseph Silverstein with Klaus Tennstedt, Ozawa, and Kurt Masur; and Henryk Szeryng with Andrew Davis. The last-named performers gave the most recent subscription performances, in November 1983. Itzhak Perlman was soloist with Seiji Ozawa for the most recent Tanglewood performance, in September 1985. In addition to the solo violin, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Like Mozart and Beethoven before him, Franz Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, he was playing violin solos at five, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," father Clement saw fit to show the boy off to much of Europe, beginning with a three-year tour through South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland—Amsterdam, Delft, Leyden, Rotterdam, Utrecht, The Hague, Haarlem, and Dortrecht—Frankfurt-am-Main, and Prague.

Throughout this period, the boy carried with him a leather-bound volume onto which he inscribed the words "*Stammbuch für Franz Joseph Clement, gewidmet zum ewigen Andenken seiner Reisen. 1789. München, den 31. August*" ("Album of Franz Joseph Clement, dedicated to the eternal remembrance of his travels. 1789. Munich, 31 August"). In this 415-page book appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials,

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conductors, music directors, and composers, including J.P. Salomon and Franz Joseph Haydn, who expressed his admiration with a musical setting of the words "*Consummatum est*"; the violinist Giovanni Battista Viotti, with whom Clement engaged in a sort of musical contest at a Vienna concert on March 20, 1793; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score reader, and accompanist, and from 1802 until 1811 he was conductor and concertmaster at Vienna's Theater an der Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions. (On another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide.) Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par*

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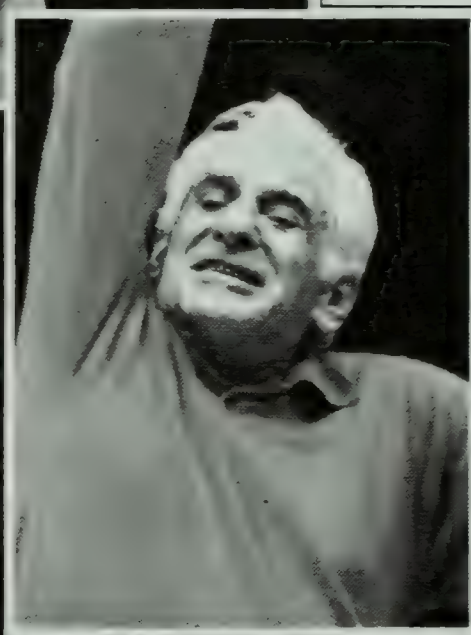
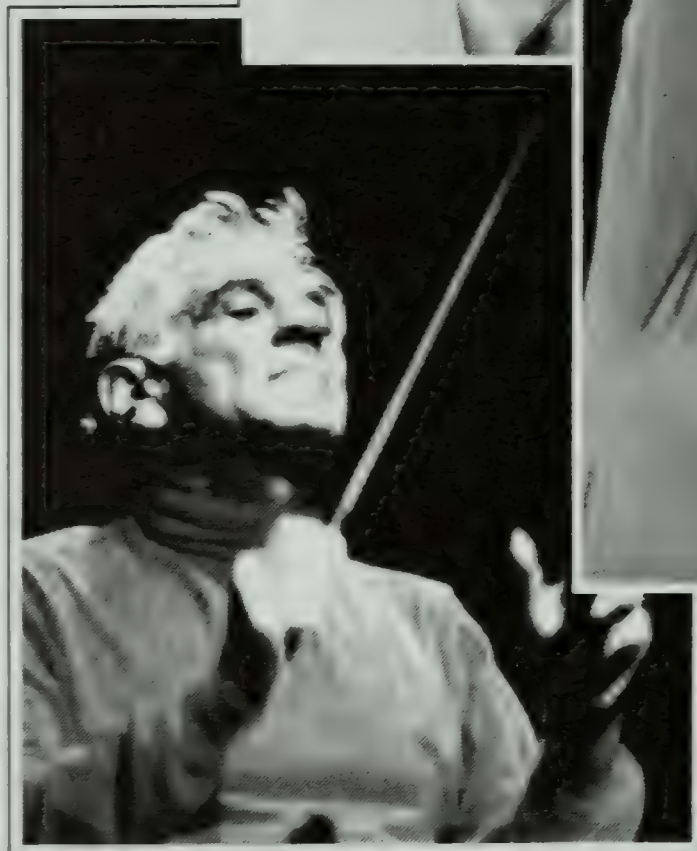
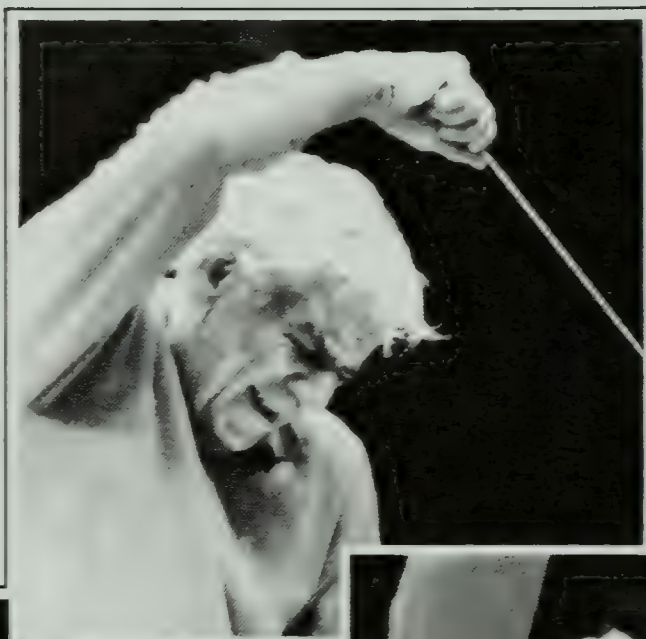
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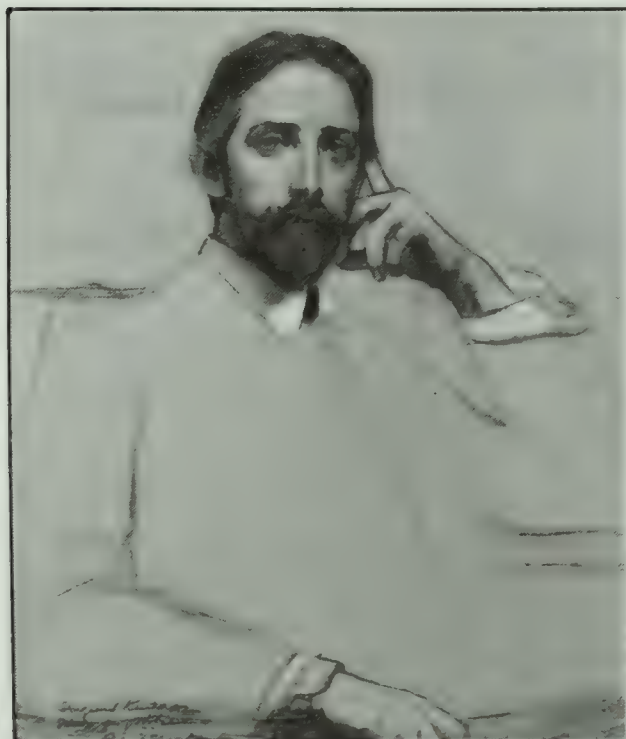
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Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal. L. v. Bthvn 1806." It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel. Clement reportedly performed the solo part "*a vista*," at sight. But this did not prevent the undaunted violinist from interpolating, between the two halves of the concerto(!), a piece of his own with his instrument held upside down.

Opinion of the concerto was divided, but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin. The concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for this concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Anne-Sophie Mutter plays the Kreisler cadenzas at the present performances.)

The immediate post-premiere history of the piece has mainly to do with its publication. In April 1807 the pianist-turned-publisher Muzio Clementi visited Beethoven in Vienna to secure the English printing rights to a batch of compositions the composer had recently completed. Besides the Violin Concerto, these included the Fourth Piano Concerto and Fourth Symphony, the three Razumovsky quartets, and the *Coriolan* Overture. At Clementi's request, Beethoven agreed also to produce a piano version of the Violin Concerto, since this would obviously appeal to a wider market. Clementi closed the deal a happy businessman, feeling that he had gotten away cheap at a cost for the whole lot of two hundred pounds sterling (of which, incidentally, Beethoven received not a penny before the end of 1809). What Clementi did not know, however, was that the composer was planning to offer this same group of works, including the piano arrangement, to several other publishing houses: within a week of signing Clementi's contract on April 20, 1807, Beethoven sent letters off to Nikolaus Simrock in Bonn and Ignaz Pleyel in Paris, and that June he was negotiating with the Bureau des Arts et d'Industrie in Vienna as well. It was



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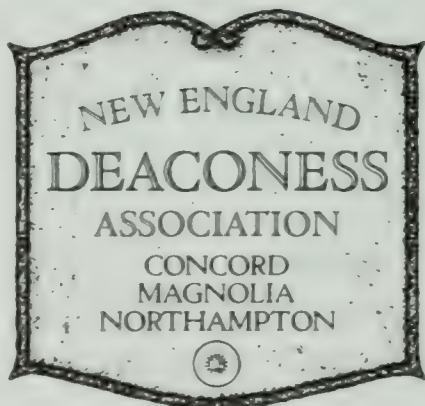
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actually the last-named firm that was first to print both forms of the concerto, in August 1808, the violin version now being dedicated to Beethoven's longtime friend Stephan von Breuning and the piano version to Julie von Breuning, the latter's wife of several months. (An excellent pianist, Julie von Breuning was the daughter of a Viennese physician, Gerhard von Vering, in whom Beethoven expressed confidence; she died the following March.) Clementi's London editions of the concerto did not appear until late in the summer of 1810.*

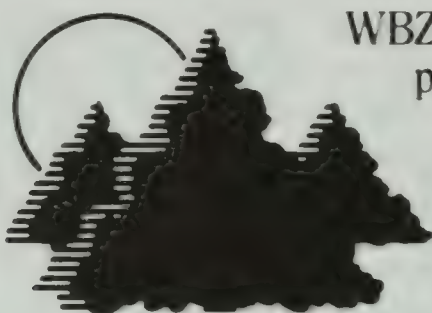
The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this “heroic” style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's concerto doubtless reflect something of Franz Clement's particular abilities as a violinist. By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his “gracefulness and tenderness of expression,” for the “indescribable delicacy, neatness, and elegance” of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of

*Regarding the piano arrangement of the Violin Concerto, just a word. It seems clear that Beethoven agreed to Clementi's suggestion for business reasons, and in making the arrangement he simply added some left-hand chords and figurations to a right-hand part which adds a minimal but necessary amount of embellishment to the original violin line. Musically, the result is not convincing: it is hardly pianistic, and the wonderful sound contrast between solo violin and orchestra is lost. The piano part sounds particularly weak, too, given the four pianistic cadenzas Beethoven provided for this version of the work: a startlingly obtrusive one in the first movement (featuring a prominent dialogue between soloist and obbligato timpani!), another connecting the Larghetto and rondo (which at least gives us some idea of what Beethoven wanted at this point), and *two* in the finale (the first, heard before the second statement of the rondo theme, again somewhat obtrusive, the last in the expected place near the close of the movement). There have been at least two recordings of the Violin Concerto's piano version, though both are currently unavailable: Peter Serkin's with Seiji Ozawa and the New Philharmonia Orchestra on RCA, and Daniel Barenboim's with the English Chamber Orchestra on Deutsche Grammophon.

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what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even then the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones; the most significant demand this piece places upon the soloist is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

The first movement begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might want. Then the drumbeat figure returns, heard now in the violins on a harmonically ambiguous pitch and leading to two important transitional ideas: a simple ascending scale heard over quiet string tremolos, and then a fierce, fortissimo outburst which grows from those tremolos and which adds a new, more pointed character to the music heard so far. For now, however, this is subdued and leads quietly to the second theme, another simple, melodic strain in the winds, closely related to the opening idea and to which the drumstroke figure in the violins adds an ominous undercurrent. This is restated by the violins, the drumbeat idea continuing in brass and timpani, the lower strings adding an accompanimental triplet figuration. This grows into a broadly majestic closing idea for full orchestra,



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again closely related in contour and rhythm to the principal tunes heard earlier, and we are finally ready for the entrance of the violin soloist.

All of this is detailed here at some length because an appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout this movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The soloist's thematic exposition closes with a series of extended trills, against which the drumbeat figure is subtly reintroduced. But now, to reinforce the dark-light/rhythmic-melodic contrast, Beethoven takes things a step beyond the "normal" double exposition of a classical concerto. The fortissimo transitional idea, held in reserve since its initial occurrence, brings back yet another restatement of the second theme, the drumbeat idea quite prominent through the full orchestral texture. This continues as it had originally into the majestic closing idea for full orchestra, which only now prepares the development section with a modulation into C major. The soloist resumes with a passage paralleling the original earlier entrance, and the music again takes on a predominantly lyric cast, the development's central G minor episode allowing the tender, gentle sort of musical expression for which Franz Clement was known. The recapitulation brings a forceful, sweeping statement of the main theme for full orchestra. Once again the drumbeats are absent from the second theme, but it is the fortissimo transitional idea that prepares us for the soloist's cadenza, following which a hushed reappearance of the second theme brings the movement to a close.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, the theme here entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the violin's full mid- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the *Larghetto*; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill by the soloist brings a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

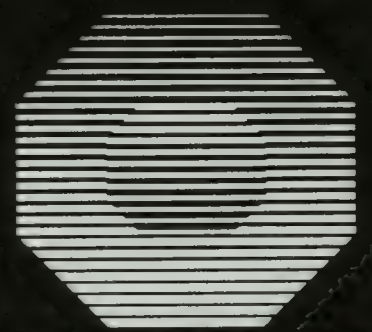
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Dream/Window



Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and lives there. He composed Dream/Window on a commission from the Kyoto Shinkin Bank in commemoration of its sixtieth anniversary, and it received its first performance on September 9, 1985, with the Kyoto Municipal Symphony Orchestra under the direction of Seiji Ozawa. The American premiere was given by the Tanglewood Music Center Orchestra in the Festival of Contemporary Music at Tanglewood on August 6, 1986; Oliver Knussen conducted. The present performances are the first by the Boston Symphony Orchestra. The score calls for a large orchestra arranged in a very specific way on the stage. At the center back are the bulk of the winds and percussion: three

flutes (second doubling piccolo and third doubling piccolo and alto flute), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, and a large percussion group including antique cymbals, glockenspiel, tubular bells, two suspended cymbals, Chinese cymbal, three triangles, three gongs, three tam-tams, bass drum, and timpani. To the right and left of the stage—separated from the rest as far as space allows—are two string orchestras, each consisting of twelve violins, six violas, four cellos, and four double basses. In the center middle, in front of the wind and percussion group, are two harps, celesta, and guitar. In the center foreground, directly in front of the conductor, are—left to right—flute, two violins, viola, cello, and clarinet.

Toru Takemitsu is one of Japan's best-known composers today, both at home and in the West. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he caught pneumonia, and was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he is largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichihyanagi, the group Orchestral Space.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis*. He does not concern himself with traditional theory or musical structures. His rhythms are irregular and very flexible. His harmonies are not functional. For the most part, he has been interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence. Much of his music finds inspiration in poetry, especially the work of his favorite writer, Mahota Ooka, who is a contemporary of the composer's.

His earliest large work, *Requiem* for string orchestra (1957), was heard in 1959 by Igor Stravinsky, who declared it to be a masterpiece. After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time, he




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Richard Strauss

Death and Transfiguration, Tone poem for large orchestra, Opus 24



Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He began composing Tod und Verklärung (Death and Transfiguration) in the late summer of 1888, completing the score on November 18, 1889. Strauss himself conducted the first performance, at the Eisenach Festival on June 21, 1890. The first American performance was given by Anton Seidl and the Philharmonic Society of New York at the Metropolitan Opera House on January 9, 1892. Emil Paur and the Boston Symphony Orchestra gave the first Boston performances on February 5 and 6, 1897, on which occasion BSO program annotator William Foster Apthorp wrote in his capacity as critic for

the Boston Transcript that "Strauss' 'Death and Damnation'—we beg pardon—'Death and Transfiguration'—is an unholy terror. It is like a musical reflection of all the deadly and noisome diseases flesh is heir to, viewed through a magnifying glass of three thousand diameters. Such a farrago of hospital sounds vividly suggests hospital sights! The worst of it is, the man does show talent. He has something really grand and great in his mind, and moreover a certain vague inkling of how to say it grandly." Death and Transfiguration has also been given at BSO concerts by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Eleazar de Carvalho, Charles Munch, William Steinberg, Leopold Stokowski, Joseph Silverstein, and Seiji Ozawa. The most recent Tanglewood performance was Stokowski's, in August 1964; the most recent subscription performances, under Seiji Ozawa, were given in April 1983. Strauss's score calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, tam-tam, two harps, and strings.

In the summer of 1889, Strauss was between posts, serving as rehearsal assistant at Bayreuth where Cosima Wagner held sway. He had just completed a three-year contract as third conductor at the Munich Court Opera, and that fall he would assume the assistant conductorship of the Weimar Opera. In hand were three projects which had been occupying him: the completed score of *Don Juan*, whose premiere under his own baton at Weimar on November 11, 1889, would secure his reputation as "the most significant and progressive German composer since Wagner"; the libretto for *Guntram*, his first opera; and a rough sketch for *Death and Transfiguration*. Strauss had referred to this sketch already in a letter to his friend (and perhaps lover) Dora Wihan* written from Munich on April 9 that year:

... the artist Richard Strauss is in excellent shape, particularly since he ceases to be the Munich Hofmusikdirector. ... True, it is difficult for me to leave Munich, away from my family and from friends such as Ritter ... With the help of Ritter, I have now acquired a stronger viewpoint of art and life ... Just think!

*Dora's husband (for four years) was Hanuš Wihan, for a while principal cellist of the Munich orchestra, and for whom Strauss wrote his Opus 6 cello sonata, completed in 1883. Wihan's career as a soloist took him throughout Europe; in 1888 he became professor of cello and chamber music at the Prague Conservatory. It was Wihan for whom Dvořák wrote his B minor cello concerto of 1894-95.

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I have joined the ranks of the Lisztians! In short, it is hard to imagine a more progressive viewpoint than the one which I now hold. I feel wonderful; a new clarity has overcome me . . .

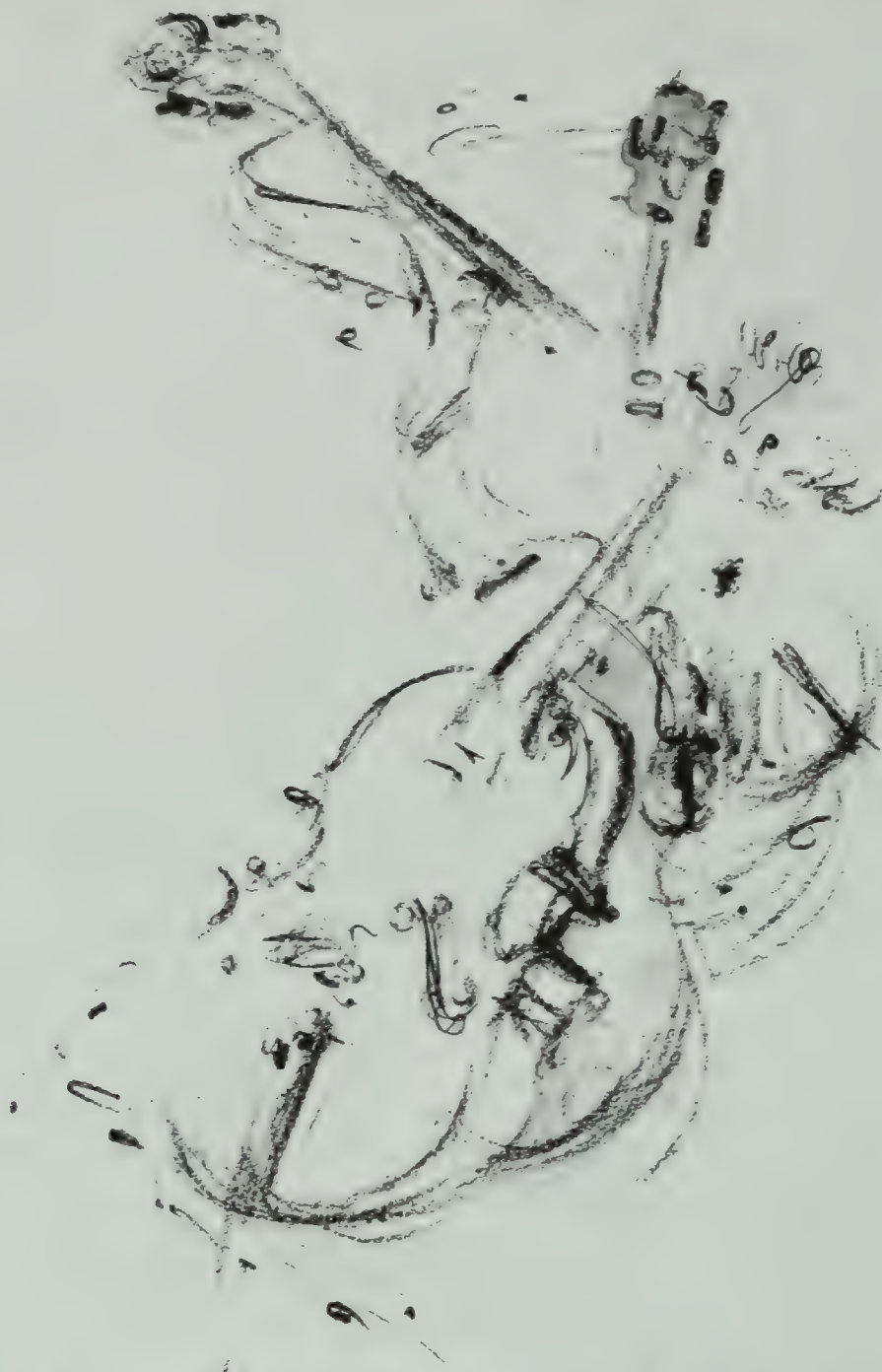
Where am I going? . . . To the city of the future, Weimar, to the post where Liszt worked so long! I have great hopes . . .

In addition, I have sketched out a new tone poem, to be entitled probably *Death and Transfiguration*. I plan to begin to write the score right after Easter.

Of Alexander Ritter, an ardent Wagnerian who had married Wagner's niece Julie, Strauss wrote that "his influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz." Strauss's first essay in music of this kind was his "symphonic fantasy," *Aus Italien*, of 1886, deriving from impressions of his first visit to Italy that summer. By this time, Strauss had come to be noticed as both a composer and conductor of significance. In Munich, where his father Franz Joseph Strauss was principal horn of the Court Opera for forty-nine years, he had written his first compositions when he was six, begun piano lessons at four and violin lessons at eight, and had studied theory, harmony, and instrumentation from the time he was eleven. His musically conservative father wouldn't let him near a Wagner score, restricting him to "the classics" until he was in his early teens, and his appreciation for Wagner came only when he secretly studied the score of *Tristan*, which along with Mozart's *Le nozze di Figaro* would remain throughout his life one of his two favorite operas. In March 1881, Hermann Levi (who would conduct the premiere of *Parsifal* at Bayreuth the following year) led the Munich Court Orchestra in Strauss's D minor symphony, and in December 1882 Strauss accompanied the violinist Benno Walter in a piano reduction of his own violin concerto in Vienna. But his first work really to make the rounds was the Serenade in E-flat for thirteen wind instruments, Opus 7, which was performed by Franz Wüllner at Dresden and by Hans von Bülow in Meiningen. Bülow, who declared Strauss "by far the most striking personality since Brahms," offered the young composer the post of assistant conductor at Meiningen in the summer of 1885. Before returning to the Munich Opera in April

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A telegram dated February 12, 1906, from Edvard Grieg to Richard Strauss: "Once again moved to tears by 'Death and Transfiguration' yesterday at the National Theater under Halvorsen. Edvard Grieg."



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1886, Strauss met Alexander Ritter, who was himself a composer as well as a violinist in the Meiningen Orchestra, and who converted him to the cause of Berlioz, Liszt, and Wagner. The immediate result was *Aus Italien*. The original version of *Macbeth* was completed in 1888, followed by *Don Juan* in 1888-89. *Death and Transfiguration* was next in the succession of tone poems that continued with *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and the *Symphonia domestica* (1903) before Strauss gave his full attention to opera, completing *Salome* in 1905 and *Elektra* in 1908.

The piece had a great success when Strauss led the premiere at the Eisenach new music festival in 1890, and it continued to hold its own well into this century; but in recent times the popularity of *Death and Transfiguration* has declined, perhaps because its subject matter is less immediately engaging and less consistently appealing than that of, say, *Till Eulenspiegel*. But there are undeniably great pages in this score: the opening is brilliantly evocative of the deathbed setting; the flood of memories relived by the protagonist in the face of the struggle with death is, for the most part, convincingly and excitingly traced*; and the final transfiguration can be

*Those interested in a detailed thematic guide to *Death and Transfiguration* can find it in the first volume of Norman Del Mar's biography of the composer.



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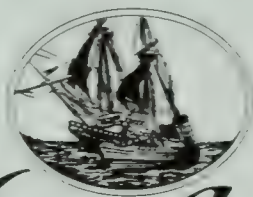
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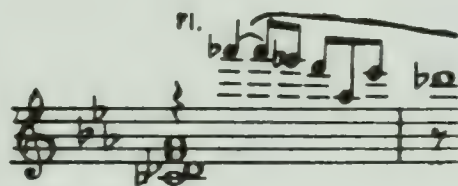
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both moving and transcendent. For the time, Strauss does not require an exceptionally large orchestra: the use of two harps is the only real novelty, and percussion is restricted to just timpani and tam-tam, the latter first heard at the moment of death. In his demands upon the orchestra, however, the composer knows no bounds, and he extends even further the difficulties already imposed by the score of *Don Juan*.

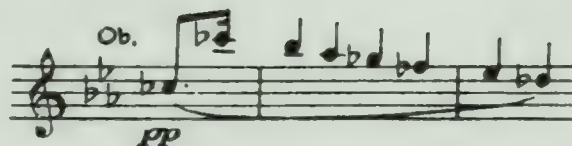
Strauss felt that audiences could only understand *Death and Transfiguration* if they knew quite specifically what it was about, and he saw to it that the programs distributed at the first performance included Alexander Ritter's verse treatment of his scenario; this sixteen-line poem he also included on the title page of his score. The published score incorporated an even more expansive verse treatment by Ritter, this one running sixty-two lines (see page 42). But the best introduction to *Death and Transfiguration* is the composer's own, from a letter he wrote in 1894:

It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealist aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below.

As the title of the piece suggests, the music is in two main sections: an "Allegro molto agitato" depicting the struggle with death, and the "Moderato" transfiguration of the final pages. These two parts are preceded by a slow introduction, which sets the scene and introduces two important themes that will figure prominently during the sick man's recollections. Both are presented rather dreamily, the first in the flute:

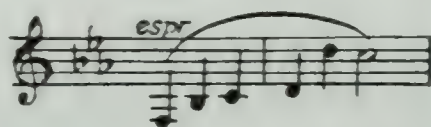


and the other in the oboe:



The flute theme will recur in, among other forms, a lively variant for the horns to represent, in Ritter's words, "the impudent play of youth." The oboe theme suggests the innocence of "childhood's golden time" and will play a significant role in the closing transfiguration. The death struggle begins with (what should be) a frightening thwack of the kettledrum followed by the syncopated rhythm of the opening measures, the labored breathing of the sick man now greatly intensified. Just before the first phase of the struggle subsides, giving way to recollections of childhood and

youth, a new idea emerges, played full out by the brass. This becomes the most important theme of the work, that of "the ideal" that the dying man throughout his life "has sought to realize . . . but which he has not been able to complete":



It is this theme (a close relative of the two themes quoted earlier: "the ideal" is an outgrowth of "childhood" and "youth") upon which the successive climaxes of the piece are built and which, together with the theme of "childhood," will achieve its apotheosis in the score's final pages.

Strauss never forgot this music. Nearly sixty years later, in *Im Abendrot*, the last of his posthumously published Four Last Songs, he quoted the theme of "the ideal" just after the last line of text, "*Ist dies etwa der Tod?*" ("Is this perhaps death?"). And his view of death—and, one hopes, its aftermath—as he imagined it when he was only twenty-five must at the end have seemed very right to him. Among his last words were these, spoken to his daughter-in-law Alice when he was on his deathbed: "Death is just as I composed it in *Death and Transfiguration*."

—Marc Mandel

Alexander Ritter's preface to the published score of "Death and Transfiguration":

In der ärmlich kleinen Kammer,
 Matt vom Lichtstumpf nur erhellt,
 Liegt der Kranke auf dem Lager.—
 Eben hat er mit dem Tod
 Wild verzweifeln noch gerungen.
 Nun sank er erschöpft in Schlaf,
 Und der Wanduhr leises Ticken
 Nur vernimmst du im Gemach,
 Dessen grauenvolle Stille
 Todesnähe ahnen lässt.
 Um des Kranken bleiche Züge
 Spielt ein Lächeln wehmutsvoll.
 Träumt er an des Lebens Grenze
 Von der Kindheit goldner Zeit?

* * * * *

Doch nicht lange gönnt der Tod
 Seinem Opfer Schlaf und Träume.
 Grausam rüttelt er ihn auf,
 Und beginnt den Kampf aufs neue.
 Lebenstrieb und Todesmacht!
 Welch entsetzenvolles Ringen!—
 Keiner trägt den Sieg davon,
 Und noch einmal wird es stille!

* * * * *

In the small, wretched room,
 dimly lit only by a candle stump,
 the sick man lies upon his bed.—
 Even now he has been struggling
 ferociously, despairingly, with death.
 Now he has sunk, exhausted, into sleep,
 and the quiet ticking of the clock
 is all that you hear in the room,
 whose dreadful silence
 gives heed to death's approach.
 Upon the sick man's pale features
 plays a melancholy smile.
 At the end of his life, does he dream now
 of childhood's golden time?

* * * * *

But death does not grant his victim
 sleep and dreams for long.
 Cruelly he shakes him awake,
 and the battle begins anew.
 The will to live and the power of death!
 What frightful struggling!—
 Neither is victorious,
 and yet again there is silence!

* * * * *

Kampfesmüd zurückgesunken,
 Schlaflos, wie im Fieberwahn,
 Sieht der Kranke nun sein Leben,
 Zug um Zug und Bild um Bild,
 Inn'rem Aug vorüberschweben.
 Erst der Kindheit Morgenrot,
 Hold in reiner Unschuld leuchtend!
 Dann des Jünglings keckres Spiel—
 —Kräfte übend und erprobend—
 Bis er reift zum Männerkampf,
 Der um höchste Lebensgüter
 Nun mit heisser Lust entbrennt.—
 Was ihm je verklärt erschien,
 Noch verklärter zu gestalten,
 Dies allein der hohe Drang,
 Der durchs Leben ihn geleitet.
 Kalt und höhnend setzt die Welt
 Schrank' auf Schranke seinem Drängen.
 Glaubt er sich dem Ziele nah,
 Donnert ihm ein „Halt“ entgegen.
 „Mach die Schranke dir zur Staffell!
 Immer höher nur hinan!“
 Also drängt er, also klimmt er,
 Lässt nicht ab vom heil'gen Drang.
 Was er so von je gesucht
 Mit des Herzens tiefstem Sehnen,
 Sucht er noch im Todesschweiss,
 Suchet—ach! und findet's nimmer.
 Ob er's deutlicher auch fasst,
 Ob es mählich ihm auch wachse,
 Kann er's doch erschöpfen nie,
 Kann es nicht im Geist vollenden.
 Da erdröhnt der letzte Schlag
 Von des Todes Eisenhammer,
 Bricht den Erdenleib entzwei,
 Deckt mit Todesnacht das Auge.

* * * * *

Aber mächtig tönet ihm
 Aus dem Himmelsraum entgegen,
 Was er sehnend hier gesucht:
 Welterlösung, Weltverklärung!

—Alexander Ritter

Battle-weary, sunk back,
 sleepless, as in a delirium,
 the sick man now sees his life,
 successively, scene by scene,
 pass before his inner eye.
 First the morning-red of childhood,
 shining bright in pure innocence!
 Then the impudent play of youth—
 exercising and testing its strength—
 until he ripens to manhood's struggle,
 which to life's highest achievements
 is now kindled with burning passion.—
 What once appeared glorified to him
 now takes clearer shape,
 this alone the lofty impulse
 which leads him through his life.
 Cold and mocking, the world sets
 obstacle after obstacle against his strivings.
 Each time he believes himself nearer his goal,
 a “Halt!” thunders against him.
 “Treat each obstacle as another rung,
 climbing ever and always higher!”
 So he presses forward, so climbs higher,
 never desisting from his sacred striving.
 What he has always sought
 with his heart's deepest yearning
 he seeks still in the grip of death,
 he seeks—alas!—yet never finds.
 Whether he grasps it yet more clearly,
 whether it gradually grows upon him,
 still he can never exhaust it,
 it can never, in his spirit, be fulfilled.
 Then the last stroke
 of death's iron hammer resounds,
 breaks the earthly body asunder,
 covers the eye with death's night.

* * * * *

But resounding mightily round him
 from the expanse of heaven,
 is what he sought here, ever yearning:
 World-redemption, world-transfiguration!

—translation by M.M.

More . . .

The excellent Beethoven article by Alan Tyson and Joseph Kerman in *The New Grove Dictionary of Music and Musicians* is a short book in itself, and it has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Tovey's essay on the Violin Concerto can be found in his *Essays in Musical Analysis* (Oxford), and Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (U. of Washington paperback). Anne-Sophie Mutter has recorded the Beethoven Violin Concerto with Herbert von Karajan and the Berlin Philharmonic in a particularly expansive performance (DG, available on compact disc). Other highly regarded versions include those of Itzhak Perlman with the Philharmonia Orchestra under the direction of Carlo Maria Giulini (Angel) and of Erich Kantorow with the Netherlands Chamber Orchestra conducted by Antonio Ros-Marbá (Denon). Many classic recordings of the Violin Concerto have recently been reissued on compact disc, including two very different readings by the late Jascha Heifetz, both remastered to provide astonishing presence. The earlier of these is a 1940 performance with Arturo Toscanini and the NBC Symphony (RCA, coupled with a live 1944 broadcast performance of the Third Piano Concerto featuring Arthur Rubinstein, also with Toscanini and the NBC Symphony); the other, in stereo, is with Charles Munch and the Boston Symphony Orchestra (RCA,

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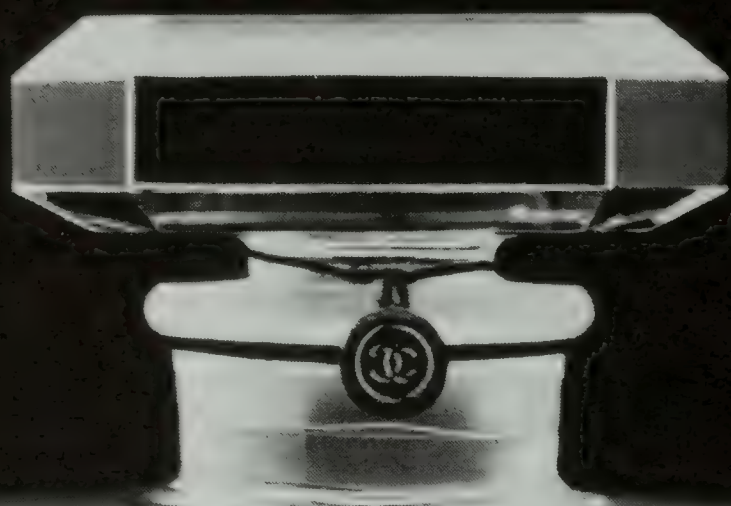
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coupled with the Brahms Violin Concerto, the latter recorded with Fritz Reiner and the Chicago Symphony). Another extraordinary collaboration was that between Yehudi Menuhin and Wilhelm Furtwängler with the Philharmonia Orchestra, recorded just months before the conductor's death (Angel, coupled with the Mendelssohn concerto).

Books written so far about Toru Takemitsu are almost all in Japanese. The entire concert that included the premiere of *Dream/Window*, as well as R. Murray Schafer's *Ko Wo Kiku* and Tristan Murail's *Sillages*, performed by Seiji Ozawa and the Kyoto Symphony Orchestra, was issued on a compact disc by the Kyoto Shinkin Bank, which commissioned the works for its sixtieth anniversary; but the recording was only issued privately and is not available for sale. Most other recordings of Takemitsu's orchestral music (currently available only on LP) have also been conducted by Seiji Ozawa: these include *Arc*, for piano and orchestra, with Yuji Takahashi as pianist and the Yomiuri Nippon Symphony Orchestra (Varèse-Sarabande, coupled with music by Ichiyanagi, Ligeti, and Xenakis); and *Quatrain* and *A Flock Descends into the Pentagonal Garden*, with Tashi and the Boston Symphony Orchestra (DG). The one work commercially available on compact disc is *In an Autumn Garden*, performed by the Tokyo Gakuso Orchestra (Varèse-Sarabande).

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, now available in paperback from Cornell University Press); *Death and Transfiguration* is given detailed consideration in Volume I. Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy has also provided the Strauss article in *The New Grove Dictionary of Music and Musicians*. Despite some uneven orchestral playing, Klaus Tennstedt's recording of *Death and Transfiguration* with the London Philharmonic comes across as deeply felt, highly personalized, and ultimately convincing—and it is coupled with a very fine performance of the Four Last Songs with soprano Lucia Popp (Angel, available on compact disc). Herbert von Karajan's recording with the Berlin Philharmonic is gorgeously played, sometimes at the expense of the drama (DG, also on CD, coupled with Strauss's rarely heard *Metamorphosen* for twenty-three solo strings). George Szell's fine recording with the Cleveland Orchestra has recently been reissued on a mid-priced CD also including *Don Juan* and *Till Eulenspiegel's Merry Pranks*. Also on a well-filled mid-priced CD is Rudolf Kempe's performance with the Dresden State Orchestra (Angel, with *Also sprach Zarathustra* and *Till Eulenspiegel*). One hopes that RCA will remaster Toscanini's recording of *Death and Transfiguration* for reissue on compact disc; though somewhat harsh in sound, the long-unavailable LP version offered a performance of unrivaled intensity.

—S.L./M.M.



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F I L E N E S

Anne-Sophie Mutter



Praised by Herbert von Karajan as one of the world's greatest violinists, Anne-Sophie Mutter recently celebrated the tenth anniversary of her professional debut, on which occasion she performed with Karajan and the Berlin Philharmonic at Salzburg. Ms. Mutter appears in concerto, recital, and chamber music engagements throughout Europe, North America, Japan, and the Soviet bloc. A proponent of contemporary composers, Ms. Mutter presented the world premiere of Witold Lutosławski's *Chain II* with conductor Paul Sacher in Zurich in 1986. She also performed that work to great acclaim at the Lucerne International Music Festival, and she will record it with the Philharmonia Orchestra, along with *Partita*, under the composer's direction. Krzysztof Penderecki and Norbert-Eloi Moret are currently composing concertos to be performed by Ms. Mutter in the near future. Another important facet of Ms. Mutter's career is represented by her collaboration with other soloists, as reflected in her performances with Mstislav Rostropovich in the Brahms Double Concerto, and as a member of the Anne-Sophie Mutter/Bruno Giuranna/Mstislav Rostropovich String Trio, which in January 1988 gave gala performances in Berlin for President von Weizäcker and in Paris for President Mitterand. This season she will record violin concertos by Prokofiev and Glazunov with the National Symphony Orchestra under the direction of Mr. Rostropovich, in celebration of whose sixtieth birthday last year she was featured in gala performances in Washington, London, and Paris. She has also performed with Alexis Weissenberg and Yehudi Menuhin. An inspiration to young musicians, Anne-Sophie Mutter is an Honorary Fellow of the Royal Academy of Music and is the first holder of the International Chair of Violin Studies at the Royal Academy of Music in London.

Ms. Mutter's current North American tour includes concerts at Carnegie Hall and Avery Fisher Hall, as well as appearances with leading orchestras in New York, Boston, Los Angeles, and San Francisco. During the 1988-89 season she will be heard in her North American debut recital tour, on tour with the National Symphony Orchestra, in concerts with the orchestras of Cleveland, Chicago, and Boston, at American summer festivals, and at the Carnegie Hall debut of the Mutter/Giuranna/Rostropovich String Trio. Ms. Mutter's Deutsche Grammophon recordings include six albums with Herbert von Karajan and the Berlin Philharmonic; she has recorded for EMI/Angel with Karajan, Riccardo Muti, and Seiji Ozawa. Her future recording plans include the Berlin Philharmonic, the Vienna Philharmonic, the Philharmonia Orchestra, and the Boston Symphony Orchestra. Ms. Mutter's honors have included the 1979 Deutscher Schallplattenpreis, a Grammy Award nomination, the Premio Internazionale Accademia Musicale Chigiana, and, recently, the classical music "Bambi," the most prestigious and popularly acclaimed German award. Ms. Mutter made her Boston Symphony Orchestra debut with the Bruch G minor Violin Concerto in February 1983 and returned to Symphony Hall in April 1985 for performances of Lalo's *Symphonie espagnole*.

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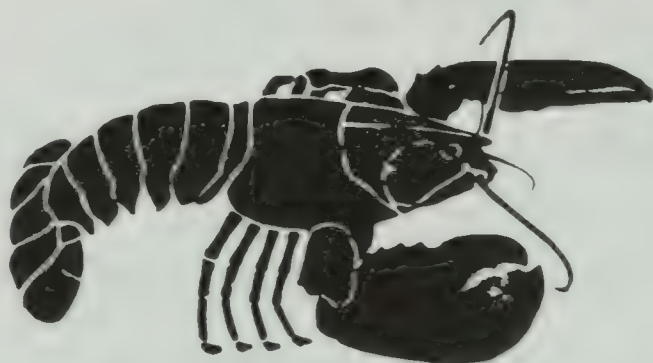
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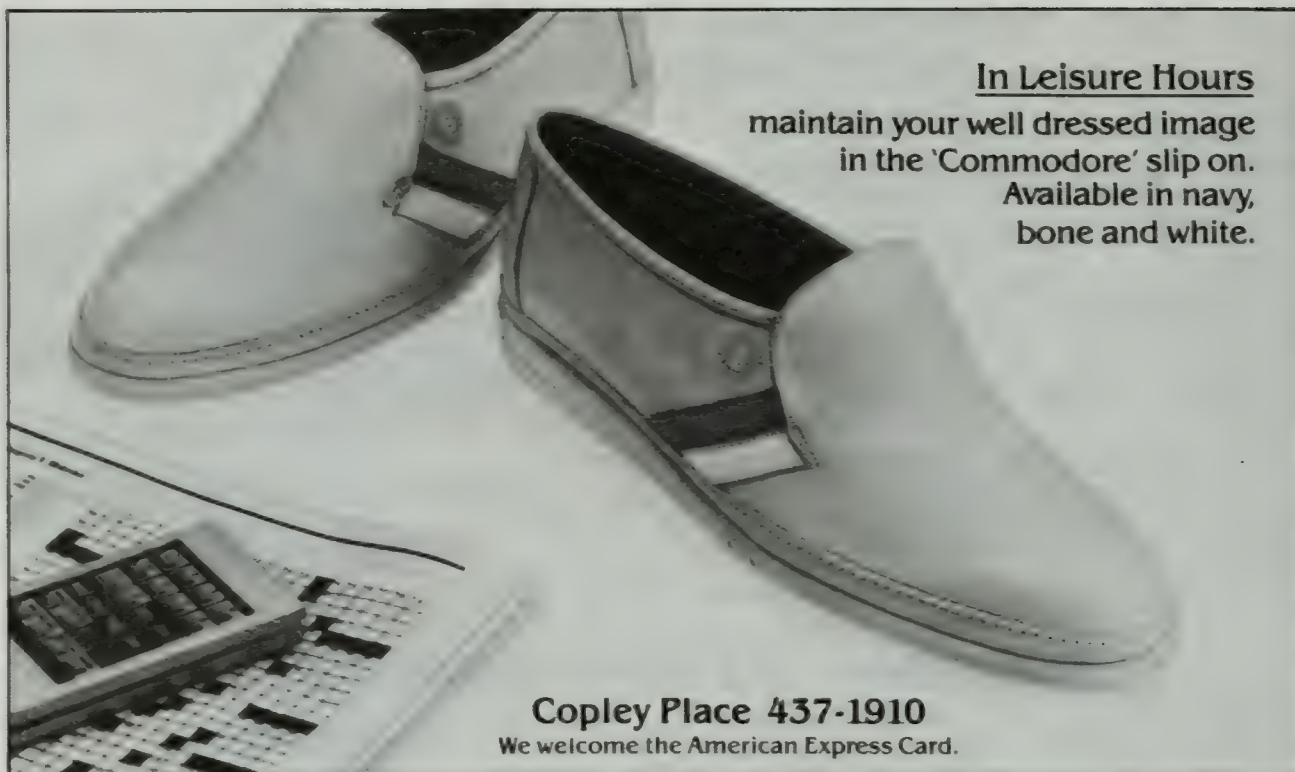
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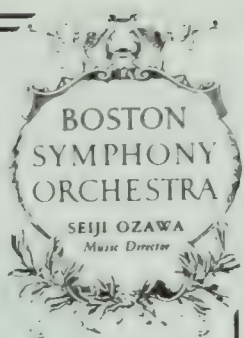
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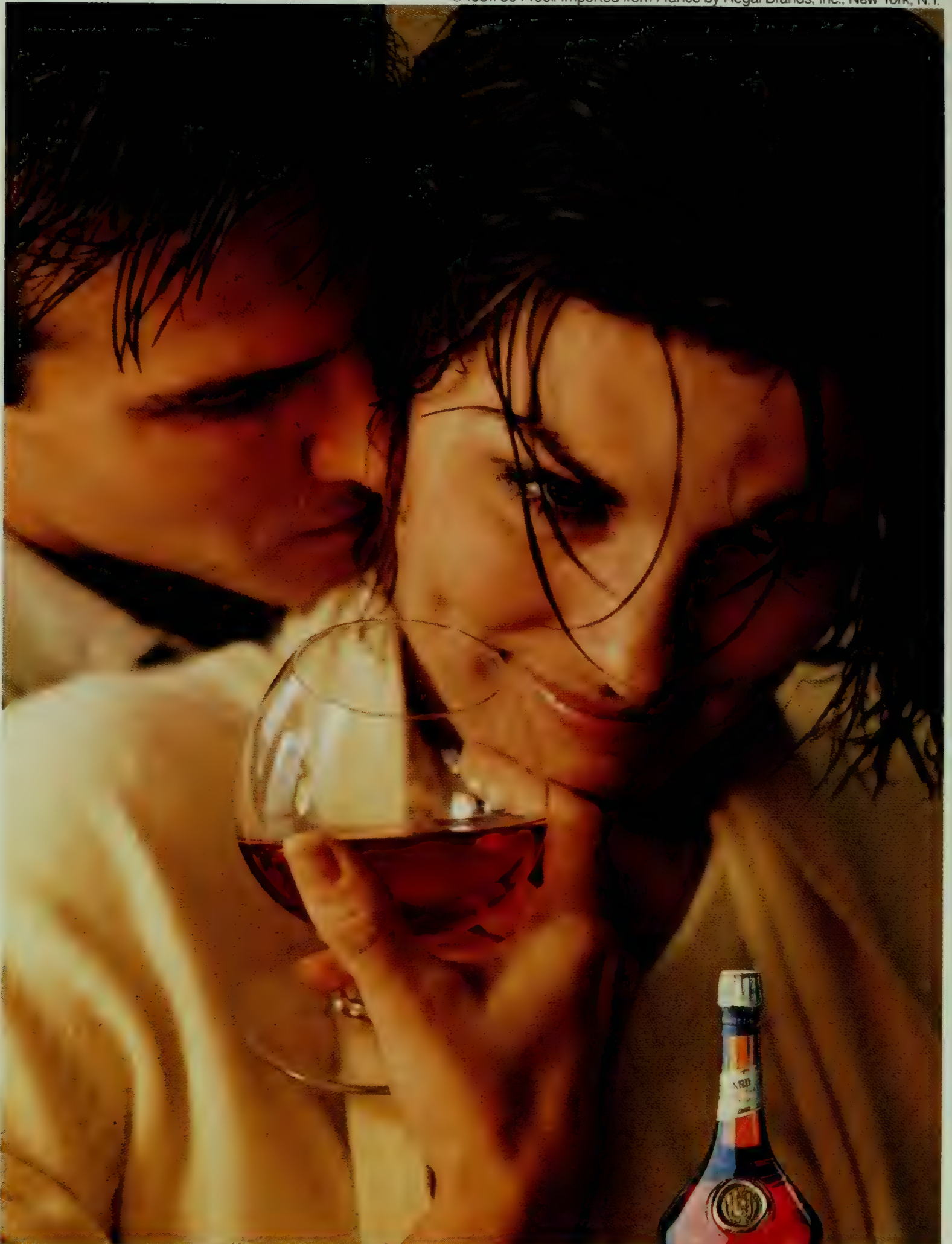
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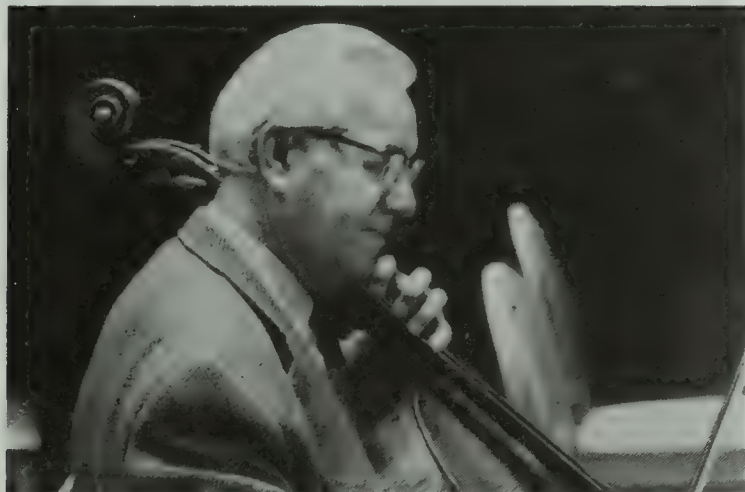
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BSO

Best Wishes and Thanks to BSO Cellist Mischa Nieland



The entire Boston Symphony Orchestra family extends its sincere thanks, and best wishes for the years to come, to BSO cellist Mischa Nieland, who joined the orchestra in 1943 when Serge Koussevitzky was music director and who will retire at the end of this summer's Tanglewood season following 45 years of distinguished and devoted service to the Boston Symphony Orchestra as a cellist in the BSO and Boston Pops, and, since 1964, assistant principal cello of the Boston Pops. A native Philadelphian, Mr. Nieland studied at the Curtis Institute of Music; before joining the Boston Symphony Orchestra, he was a member of the Baltimore Symphony and then assistant principal cello of the National Symphony Orchestra. He has been soloist with the Boston Pops, he is a devoted teacher with current affiliations at Boston University and at the Boston University Tanglewood Institute, and he is an active recitalist and chamber musician. All best wishes and many thanks to Mischa for his contributions to the orchestra, and to Boston's musical community.

Dionne Warwick is Special Guest for Opening Night at Pops, Tuesday, May 3, Sponsored by BayBanks

Dionne Warwick, one of pop music's most exciting vocalists, will join John Williams and the Boston Pops Orchestra for this season's opening concert, Tuesday, May 3. The evening begins with a la carte cocktails at 6 p.m., followed by a picnic supper at 6:30 and the con-

cert at 8. A project of the Boston Symphony Association of Volunteers, Opening Night at Pops 1988 is made possible through the generous support of BayBanks. BSAV member Margaret Williams is chairman of this year's organizing committee. Remaining tickets for this perennially popular event are now on sale at the Symphony Hall box office and are priced at \$175 (\$125 tax-deductible) for Benefactor preferred table seats, including a post-concert champagne reception; \$70 (\$35 tax-deductible) for table seats, \$60 and \$45 for first-balcony seats (\$25 and \$15 tax-deductible, respectively); \$40 (\$10 tax-deductible) and \$25 for second-balcony seats. All ticket prices include a box supper.

The Jane and Hugh Bancroft Memorial Concert Thursday, April 21, 1988

The Thursday-evening concert on April 21 has been generously sponsored in loving memory of Mr. and Mrs. Hugh Bancroft by their daughter, Mrs. A. Werk Cook. Both Jane and Hugh Bancroft had a great love of symphonic music and opera, and a special fondness for the Boston Symphony Orchestra. Jane Bancroft started attending Friday-afternoon concerts with her mother, Mrs. Clarence W. Barron, at the age of fourteen. An appreciative and faithful patron, Mrs. Bancroft occupied the same seat and missed very few performances in her 59 years of attendance. Late in her life, Mrs. Bancroft had a conversation with Serge Koussevitzky, which Mrs. Cook describes as one of her mother's "last joys." By sponsoring a BSO concert, Mrs. Cook pays tribute not only to her parents, but also to the orchestra that meant so much to them.

BSO Members in Concert

BSO assistant principal flutist Leone Buyse performs music of Bach, Vivaldi, Handel, Telemann, Mozart, Saint-Saëns, Caplet, Fauré, and Jolivet with soprano Judith Balo Goff and organist Karen Laycock Leonard on Sunday, April 24, at 3 p.m. at St. Paul's Church in Brookline. Donations will benefit the Nancy Plummer Faxon Scholarship Fund of Mu Phi Epsilon. For further information, please call 653-7511.

Music Director Max Hobart conducts the Civic Symphony Orchestra in Berlioz's *Roman Carnival Overture*, the *Ritual Images* of

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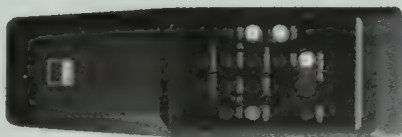
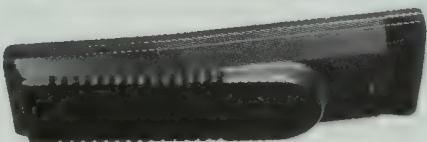
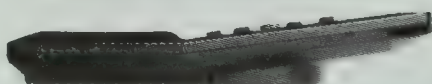
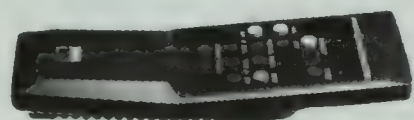
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- A unique processing circuit that controls the dynamic range is included for those times when you want to listen to compact discs as background music. The same circuit reduces the distortion caused by tape saturation when making cassette copies of CDs.

- Many albums that have been re-issued on CD have a harsh, sterile sound. The 5300 has a special circuit that boosts the subdued ambience information in these recordings, thus producing a richer, easier, more three-dimensional sound.

- Most wireless remotes control volume with an electronic system that adds audible noise to the music. The 5300's high-performance remote actually controls a small motor that changes the volume, without adding noise.

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Yannatos, Kodály's *Háry János* Suite, and, with soloist David Kim, the Tchaikovsky Violin Concerto on Sunday, April 24, at 3 p.m. at Jordan Hall. Tickets are \$10 and \$7; for further information, call 437-0231.

Music Director Ronald Feldman leads the New England Philharmonic (formerly the Mystic Valley Orchestra) in the Brahms Symphony No. 3, Sibelius's *Karelia* Suite, and Hoffman's *Appollonian Rainbow* on Sunday, April 24, at 3 p.m. at Harvard University's Paine Hall, and on Sunday, May 1, at 3 p.m. at Dwight Hall at Framingham State College. Tickets are \$7 (\$5 students, seniors, and special needs); for further information, call 868-1222.

Music Director Max Hobart leads the North Shore Philharmonic in Dukas's Fanfare to *La Péri*, the Beethoven Piano Concerto No. 3 with soloist Navah Perlman, and Mahler's Symphony No. 1 on Sunday, May 1, at 7:30 p.m. at Salem High School Auditorium.

Music Director Harry Ellis Dickson conducts the Boston Classical Orchestra in Schubert's *Marche militaire*, selections from Mendelssohn's *Midsummer Night's Dream* music, Weber's Clarinet Concerto No. 1 with soloist Paulette Bowes, and Schubert's Symphony No. 3 at Faneuil Hall on Wednesday, May 4, and Friday, May 6, at 8 p.m. Tickets are \$18 and \$12 (\$8 students and seniors); for further information, call 426-2387.

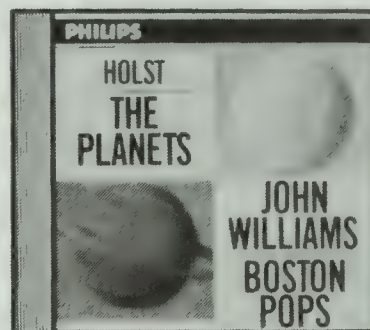
Music Director Ronald Knudsen leads the Newton Symphony Orchestra in Mozart's Piano Concerto No. 25 in C, K.503, with soloist Randall Hodgkinson and the Tchaikovsky Symphony No. 5 on Sunday, May 8, at 8 p.m. at Aquinas Junior College in Newton Corner. Tickets are \$12; for further information, call 965-2555.

Art Exhibits in the Cabot-Cahners Room

For the fourteenth year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through May 9 are works from Northeastern University. Other organizations to be represented during the coming months are the Howard Yerzerski Gallery of Andover (May 9-June 6) and the Boston Society of Architects (June 6-July 4). These exhibits are sponsored by the Boston Symphony Association of Vol-

unteers, and a portion of each sale benefits the orchestra. Please contact the Volunteer Office at 266-1492, ext. 177, for further details.

New Pops Recordings



A new recording of Holst's *The Planets* by John Williams and the Boston Pops Orchestra was released this month on compact disc, LP, and cassette under

an exclusive contract with Philips records. Scheduled for release this June is the John Williams/Boston Pops album *Digital Jukebox*, which contains such popular favorites as "Summer of '42," "Mack the Knife," "Days of Wine and Roses," "Never on Sunday," "Unchained Melody," and "Classical Gas." Both recordings will be available at the Symphony Shop.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Stanley Benson

July 2, 1909-March 23, 1988

Stanley W. Benson, a Boston Symphony Orchestra violinist for thirty years, died last month at his home in Eastham, Massachusetts. After graduating from Brockton High School in 1928, Mr. Benson studied violin with BSO concertmaster Richard Burgin. He played in Boston and New York before joining the BSO under Serge Koussevitzky in 1946. A founding member of the Brockton Symphony Orchestra, Mr. Benson served as that ensemble's first concertmaster beginning in 1948. He taught violin in the Weston public schools for many years. A member of the Harvard Musical Association, he gave many chamber music performances with his BSO colleagues. Born in Brockton, Mr. Benson lived in Newton for many years before moving to Eastham on Cape Cod following his retirement in 1976.

Seiji Ozawa



This is Seiji Ozawa's fifteenth year as music director of the Boston Symphony Orchestra. The thirteenth conductor to hold that position since the orchestra was founded in 1881, Mr. Ozawa became the BSO's music director in 1973. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child, later graduating from Tokyo's Toho School of Music with first prizes in composition and conducting. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976,

followed by a year as that orchestra's music adviser.

Seiji Ozawa made his first Symphony Hall appearance with the Boston Symphony Orchestra in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic adviser in 1970. For the 1972-73 season he was the orchestra's music adviser. Since becoming music director of the Boston Symphony Orchestra in 1973, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts in Europe, Japan, and throughout the United States. In March 1979 he and the orchestra traveled to China for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. That same year, the orchestra made its first tour devoted exclusively to appearances at the major European music festivals. In 1981 Mr. Ozawa and the orchestra celebrated the Boston Symphony's centennial with a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. They returned to Europe for an eleven-concert tour in the fall of 1984, and to Japan for a three-week tour in February 1986, the orchestra's third visit to that country under Mr. Ozawa's direction. Mr. Ozawa has also reaffirmed the orchestra's commitment to new music with the recent program of twelve centennial commissions, and with a new program, initiated last year, to include such composers as Peter Lieberson and Hans Werner Henze.

Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, the Vienna Staatsoper, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in

November 1983. Mr. Ozawa led the American premiere of excerpts from that work in Boston and New York in April 1986.

Seiji Ozawa has recorded with the Boston Symphony Orchestra for Philips, Telarc, CBS, Deutsche Grammophon, EMI/Angel, New World, Hyperion, Erato, and RCA records. His award-winning recordings include Berlioz's *Roméo et Juliette* on DG, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Schoenberg's *Gurrelieder*, both on Philips, and, also on DG, the Berg and Stravinsky violin concertos with Itzhak Perlman, with whom he has also recorded the violin concertos of Earl Kim and Robert Starer for EMI/Angel. With Mstislav Rostropovich he has recorded the Dvořák Cello Concerto and Tchaikovsky's Variations on a Rococo Theme for Erato. Other recordings, on CBS, include music of Berlioz and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with

Isaac Stern, and Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma. He has also recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin for Telarc, orchestral works by Strauss, Stravinsky, and Holst, BSO centennial commissions by Roger Sessions, Andrzej Panufnik, Peter Lieberson, John Harbison, and Olly Wilson, Franz Liszt's two piano concertos and *Totentanz* with pianist Krystian Zimerman for Deutsche Grammophon, and, as part of a Mahler cycle for Philips records, Mahler's Symphony No. 2, *Resurrection*, with Kiri Te Kanawa and Marilyn Horne.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.

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Malcolm Lowe

Concertmaster

Charles Munch chair

Tamara Smirnova-Šajfar

Associate Concertmaster

Helen Horner McIntyre chair

Max Hobart

Assistant Concertmaster

Robert L. Beal, and

Enid L. and Bruce A. Beal chair

Lucia Lin

Assistant Concertmaster

Edward and Bertha C. Rose chair

Bo Youp Hwang

*John and Dorothy Wilson chair,
fully funded in perpetuity*

Max Winder

Forrest Foster Collier chair

Gottfried Wilfinger

Fredy Ostrovsky

*Dorothy Q. and David B. Arnold, Jr.,
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Leo Panasevich

Carolyn and George Rowland chair

Sheldon Rotenberg

Muriel C. Kasdon and

Marjorie C. Paley chair

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill

Fahnestock chair

Vyacheslav Uritsky

Charlotte and Irving W. Rabb chair

Ronald Knudsen

Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

***Michael Vitale**

***Harvey Seigel**

***Jerome Rosen**

***Sheila Fiekowsky**

***Gerald Elias**

Ronan Lefkowitz

***Nancy Bracken**

***Jennie Shames**

***Aza Raykhtsaum**

***Valeria Vilker Kuchment**

***Bonnie Bewick**

***Tatiana Dimitriades**

***James Cooke**

Violas

‡**Burton Fine**

Charles S. Dana chair

Patricia McCarty

Anne Stoneman chair,

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**Participating in a system of rotated
seating within each string section*

‡On sabbatical leave

§Substituting, 1987-88





Ronald Wilkison
Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos

Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
Robert Ripley
Luis Leguía
Robert Bradford Newman chair
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Sato Knudsen

Basses

Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
*Maria Nistazos Stata chair,
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Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans

Flutes

Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo

Lois Schaefer
*Evelyn and C. Charles Marran
chair*

Oboes

Alfred Genovese
Acting Principal Oboe
Mildred B. Remis chair
Wayne Rapier

English Horn

Laurence Thorstenberg
*Beranek chair,
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Clarinets

Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom
*Farla and Harvey Chet
Krentzman chair*

Bassoons

Sherman Walt
Edward A. Taft chair
Roland Small
‡Matthew Ruggiero
§Donald Bravo

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison

Trombones

Ronald Barron
*J.P. and Mary B. Barger chair,
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Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
*Margaret and William C.
Rousseau chair*

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger
Frank Epstein

Harp

Ann Hobson Pilot
Willona Henderson Sinclair chair

Personnel Managers

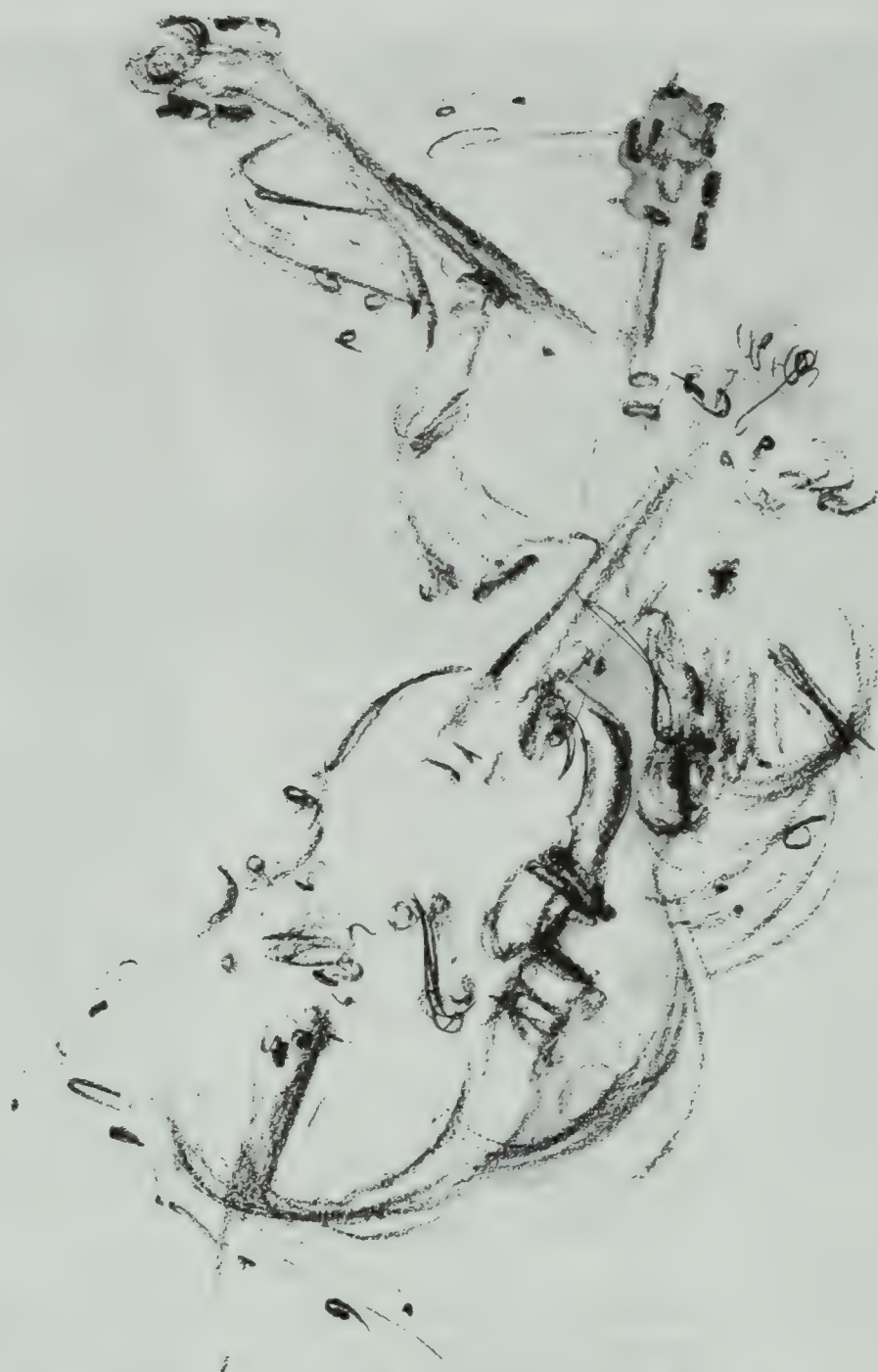
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KEEP GREAT MUSIC ALIVE

A Brief History of the Boston Symphony Orchestra

Now in its 107th season, the Boston Symphony Orchestra continues to uphold the vision of its founder Henry Lee Higginson and to broaden the international reputation it has established in recent decades. Under the leadership of Music Director Seiji Ozawa, the orchestra has performed throughout the United States, as well as in Europe, Japan, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers, and its summer season at Tanglewood is regarded as one of the most important music festivals in the world. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops have established an international standard for the performance of lighter kinds of music. In addition, during the Tanglewood season, the BSO sponsors one of the world's most important training grounds for young musicians, the Tanglewood Music Center, which celebrates its fiftieth anniversary in 1990.

For many years, philanthropist, Civil War veteran, and amateur musician Henry

Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on October 22 that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades there were striking moves toward expansion. In 1915 the orchestra made its first transcontinental trip, playing thirteen con-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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certs at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center).

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Mr. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two

predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Mr. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his fifteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through his program of centennial commissions and a recently initiated program including such prominent composers as Peter Lieberson and Hans Werner Henze. Under his direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, EMI/Angel, Hyperion, New World, and Erato labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience. Its annual budget has grown from Higginson's projected \$115,000 to more than \$20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

References furnished on request



Aspen Music Festival
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Eastern Music Festival
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Ferrante and Teicher
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Seiji Ozawa
Luciano Pavarotti
Alexander Peskanov
Philadelphia Orchestra
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

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Assistant Conductors

One Hundred and Seventh Season, 1987-88



Thursday, April 21, at 8

THE JANE AND HUGH BANCROFT MEMORIAL CONCERT

Friday, April 22, at 8

Saturday, April 23, at 8

Tuesday, April 26, at 8

SEIJI OZAWA conducting

MOZART

Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto Allegro

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Songs on texts from *Des Knaben Wunderhorn*

Revelge (Reveille)†

Rheinlegendchen (Little Rhine legend)°

Lied des Verfolgten im Turm (Song of the
persecuted man in the tower)‡

Wer hat dies Liedlein erdacht? (Who thought up
this little song?)†

Trost im Unglück (Consolation in sorrow)‡

Lob des hohen Verstandes (In praise of lofty
intellect)†

Der Schildwache Nachtlied (The sentry's night song)‡

Des Antonius von Padua Fischpredigt (Anthony of
Padua's sermon to the fishes)°

Das irdische Leben (Earthly life)°

Verlorne Müh' (Labor lost)‡

Wo die schönen Trompeten blasen (Where the
beautiful trumpets blow)°

Der Tamboursg'sell (The drummer boy)†

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THOMAS ALLEN, baritone

° Ms. Fassbaender

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Please note that the order of the Mahler songs on this program has been changed. The new order is as follows, with the page reference for text and translation given in parentheses after each song title:

MAHLER

Songs on texts from *Des Knaben Wunderhorn*

Revelget † (page 36)

Rheinlegendchen° (page 37)

Verlorne Müh' ‡ (page 46)

Lob des hohen Verstandes † (page 41)

Des Antonius von Padua Fischpredigt° (page 42)

Trost im Unglück ‡ (page 40)

Wer hat dies Liedlein erdacht? † (page 39)

Das irdische Leben° (page 45)

Lied des Verfolgten im Turm ‡ (page 38)

Wo die schönen Trompeten blasen° (page 46)

Der Schildwache Nachtlied ‡ (page 42)

Der Tambours'g'sell † (page 47)

BRIGITTE FASSBAENDER, mezzo-soprano

THOMAS ALLEN, baritone

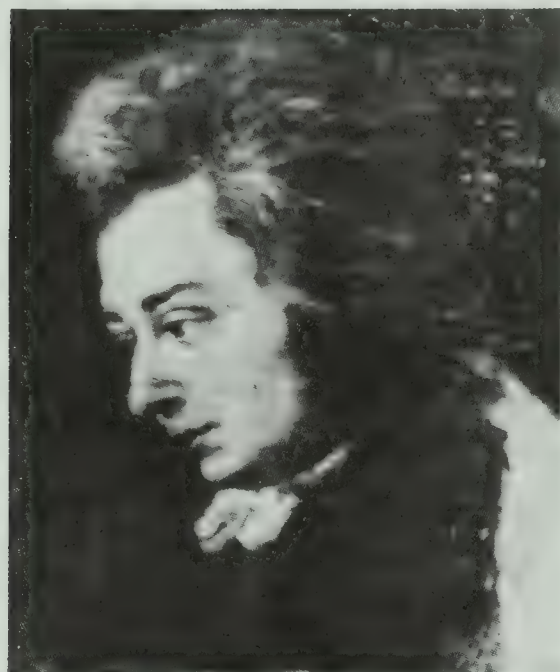
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Wolfgang Amadè Mozart

Symphony No. 41 in C, K.551, *Jupiter*



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his Jupiter Symphony (the nickname, though, is not Mozart's) on August 10, 1788. That summer also saw the completion of his symphonies 39 and 40. The date of the first performance is not known. Henry Schmidt introduced the symphony in America at an Academy of Music concert at the Boston Odeon on January 7, 1843. Wilhelm Gericke conducted the Boston Symphony Orchestra in its first performance of the Jupiter on 6 February 1885. It has also been performed on BSO concerts under the

direction of Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Vladimir Golschmann, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Georg Semkow, Jorge Mester, Bruno Maderna, Eugen Jochum, David Zinman, Joseph Silverstein, Neville Marriner, Kurt Masur, and Christoph Eschenbach, who led the most recent Tanglewood performance in August 1983 and the most recent subscription performances in March 1986. The score calls for flute, two each of oboes, bassoons, horns, and trumpets, plus timpani and strings.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed" in a matter of days because the opportunity for a performance arose suddenly while he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies along with a number of smaller pieces in something under two months.

In the case of the symphonies, our awe stems not so much from the sheer speed with which the notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character represented in these three symphonies. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that the three symphonies were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it,




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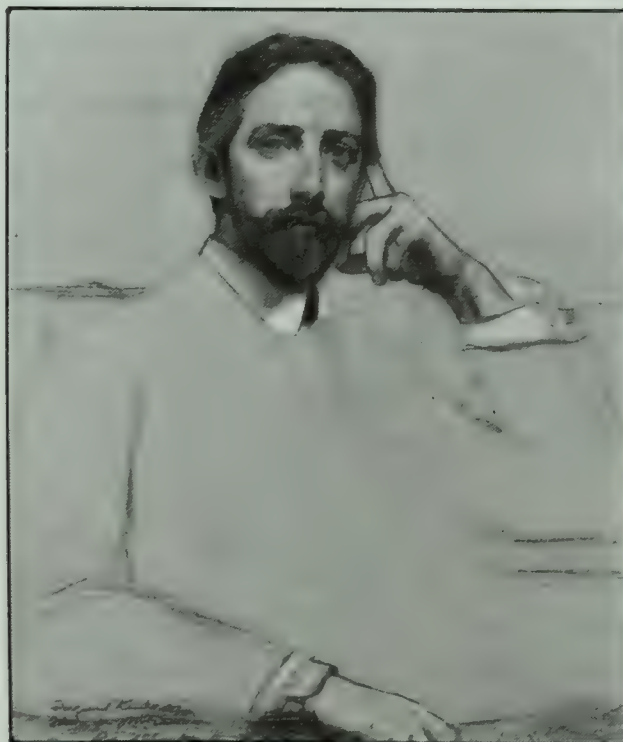
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and when the Viennese public found other novelties for their amusement, Mozart's star began to fall.

He had hoped to obtain financial stability through his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other composers, more conventional and more influentially placed, had their own fish to fry and were not interested in supporting Mozart. (There is, incidentally, no evidence that Mozart ever suffered from the active opposition of the court composer Salieri, or that Salieri was jealous of Mozart's genius—though he ought to have been! Peter Shaffer's *Amadeus* is superb drama but seriously contorted, even falsified, history, as the dramatist himself knew perfectly well.) Then came *Don Giovanni*, composed for the citizens of Prague, who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in 1787, the first Viennese performances the following spring did not attract much attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and didn't know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely changed for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39! This, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the



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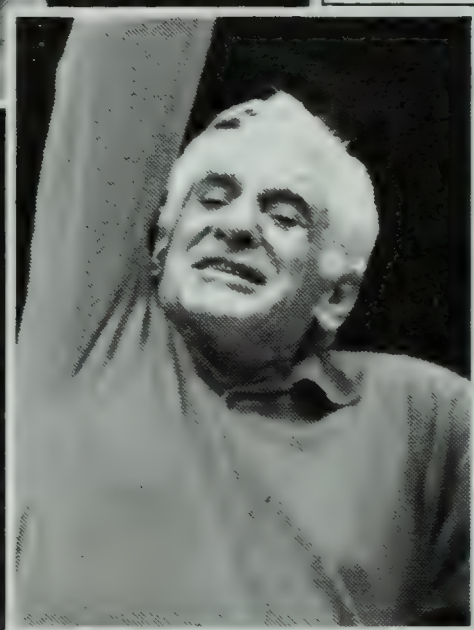
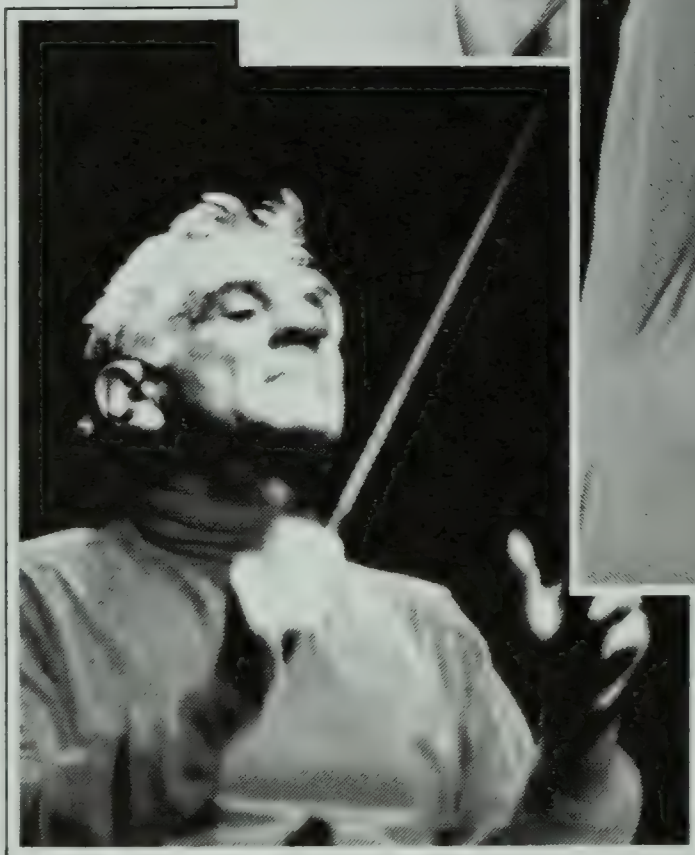
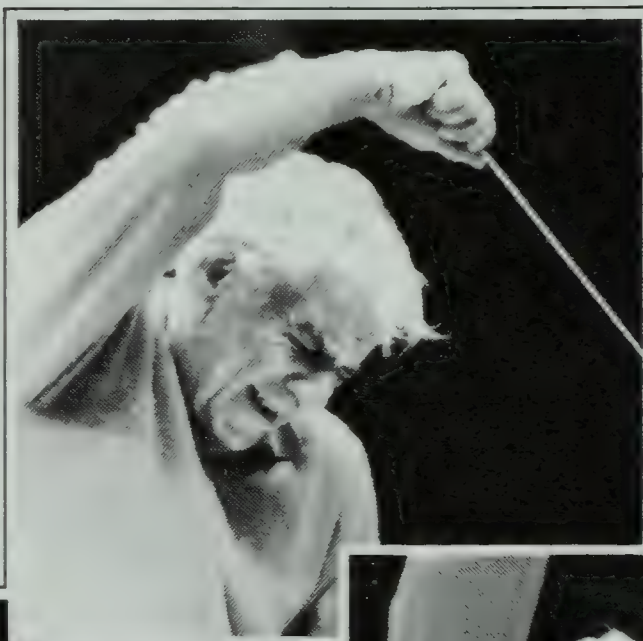
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symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never took place. We can only be grateful that the symphonies were composed in any case.

Symphony No. 41 came immediately after the G minor symphony, K.550, a work filled with the intense passion that Mozart always associated with that key. Having gotten that out of his system, though, he turned directly to a work as different as can be imagined, a major-key symphony of festive formality, completed on 10 August. The nickname *Jupiter* was not attached to this piece until after Mozart's death (no one seems to know where it came from). Like many inauthentic nicknames for musical compositions, it sticks mainly because it is convenient.

Mozart begins with two brief, strikingly contrasted ideas: a fanfare for the full orchestra followed immediately by a soft lyrical phrase in the strings. These two diverse ideas would seem to come from two different musical worlds, but presently Mozart joins them by adding a single counterpoint for flute and oboes. The motives continue to animate the discourse through the modulation to the dominant, and the presentation of the second theme. After a stormy passage for full orchestra, the skies clear again and Mozart presents a whistleable little tune to round off the end of the exposition and reinforce the new key. This tune was borrowed from an aria that Mozart had composed the preceding May (K.541); the words to which the tune appeared in the aria were

*Voi siete un po tondo, mio caro Pompeo,
l'usanze del mondo andate a studiar.
(You are a little dense, my dear Pompeo;
go study the way of the world.)*

The second movement seems calm and serene at the outset, but it becomes agitated as it moves from F major to C minor and introduces a figure that seems to change the meter from 3/4 to 2/4; when the thematic material returns, it is decorated in a highly ornate way. The passing chromatic notes so evident throughout the last two symphonies lend a slightly pensive air to the minuet of this one as well.

The finale is the most famous, most often studied, and most astonishing movement in the work. It is sometimes miscalled the "finale with a fugue." Actually there is no formal fugue here, although Mozart forms his themes out of contrapuntal thematic ideas of venerable antiquity, ideas that can and do combine with one another in an incredible variety of ways. But he lays out the movement in the normal sonata-form pattern, employing his thematic materials to signal the principal key, the modulation to the dominant, and the secondary key area. It sounds rather straightforward at first, but gradually we realize that this is going to be something of a technical showpiece. At the beginning of the development we hear some of the themes not only in their original form but also upside down. New arrangements of the material appear in the recapitulation, but nothing prepares us for the sheer tour de force of the coda, when Mozart brings *all* of the thematic ideas together in a single contrapuntal unity. The closing pages of Mozart's last symphony contain the very epitome of contrapuntal skill (something often decried as a dry and pedantic attainment) employed, most unexpectedly, in the service of an exciting musical climax. We end with a sensation produced by more than one passage in Mozart's works: everything fits; all the world is in tune.

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Gustav Mahler

Songs on texts from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*)



Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed these songs between 1892 and 1901. "Der Schildwache Nachtlied," which has its origins in an abandoned opera project of 1888, was completed on January 28, 1892, and was first sung by Paul Bulss with the composer conducting on October 27, 1893, in Hamburg. There followed "Verlorne Müh" (February 1, 1892, first sung that year by Amalie Joachim); "Wer hat dies Liedlein erdacht?" (February 6, 1892—Clementine Schuch-Prosska, October 27, 1893); "Trost im Unglück" (February 22, 1892—Paul Bulss, October 27, 1893); "Des Antonius von Padua Fischpredigt" (August 1, 1893,

in orchestral score—Anton Moser, 1905); "Rheinlegendchen" (August 10, 1893, in orchestral score—Paul Bulss, October 27, 1893); "Das irdische Leben" (August 1893 in orchestral score—Selma Kurz, 1900); "Lied des Verfolgten im Turm" (August 1895, July 1898 in orchestral score—Anton Moser, 1905); "Wo die schönen Trompeten blasen" (August 1895, July 1898 in orchestral score—Selma Kurz, 1900); "Lob des hohen Verstandes" (June 1896); "Revelge" (July 1899 in orchestral score); and "Der Tamboursg'ssell" (July 1901 in orchestral score).

The first performances by the Boston Symphony Orchestra of any of these songs were given on April 6 and 7, 1917, when Julia Culp, with Karl Muck conducting, sang "Rheinlegendchen" (she had already introduced the song at a Jordan Hall recital with piano on December 4, 1915). On January 25 and 26, 1924, Marya Freund, with Pierre Monteux conducting, sang "Wer hat dies Liedlein erdacht?" along with "Das himmlische Leben" and "Urlicht," the latter two being "Wunderhorn" songs that were eventually incorporated into the Fourth and Second symphonies, respectively. Until this season, the Boston Symphony Orchestra's only complete performances of the twelve independent "Wunderhorn" songs were given under the direction of Colin Davis: on subscription performances in December 1978, with repetitions in Washington, D.C., and at Carnegie Hall, with soprano Jessye Norman and bass-baritone John Shirley-Quirk; and at Tanglewood in August 1980, with contralto Maureen Forrester and John Shirley-Quirk. The orchestra required for the complete set of songs includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, two trumpets, trombone, bass tuba, timpani, triangle, snare drum, birch brush, tam-tam, cymbals, bass drum, harp, and strings.

Des Knabens Wunderhorn, or *The Boy's Magic Horn*, is a collection of German folk poetry, compiled just after 1800 in nationalist and Romantic fervor by two poets in their early twenties, Clemens Brentano and Achim von Arnim. This was a new sort of preoccupation. In England, two years before the turn of the century, William Wordsworth, with some assistance and great encouragement from Samuel Taylor Coleridge, had anonymously published the *Lyrical Ballads*, taking a vigorous stand against the "gaudiness and inane phraseology" of current poetry and seeking to ascertain "how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." Closer to home, the brothers Grimm, Jacob, a grammarian, and Wilhelm, a literary historian, were beginning to collect the fairy tales they would publish from 1812 to 1815. A compilation of folk poetry, at any rate, is what *Des Knaben Wunderhorn* purports to be, though in fact,

and much to the distress of the philologically scientific Grimms, Brentano and von Arnim indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. In this, as in most things, the two poets, whom Joseph von Eichendorff characterized as "an odd couple" (*"ein seltsames Ehepaar"*), differed widely: the excitable, moody Brentano, whose sister Bettina is a familiar figure in the biographies of Goethe and Beethoven (she was also a wholesale inventor of Beethoveniana), was the one with the passion for "antiquing," while von Arnim, the aristocratic and serene Berliner, tended toward a "modernizing" smoothing out of the material.

Brentano and von Arnim met in the summer of 1801 while they were both students at the University of Göttingen, and what turned into their *Wunderhorn* plan had its beginnings on a boat trip down the Rhine in June 1802. Other work, other plans, other adventures intervened, among them much traveling on von Arnim's part (this he put to good use for the collection), and Brentano's marriage to Sophie Mereau, followed soon by the birth and death of their first child. But by the fall of 1805 Volume I of *Des Knaben Wunderhorn* was in print. The title page carried a sketch of a boy on horseback with a horn, drawn by the Karlsruhe court painter, Kuntz, after a design of Brentano's. By 1808 the second and third volumes were on hand as well.

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These were chiefly the work of Brentano, who, after the death of his wife and of a second child in October 1806, desperately needed the distraction of hard work.

The two young poets dedicated the first volume to Goethe, who responded as early as January 1806 with an article in which he wrote:

By rights, this little book should find a place in every house where bright and vital people make their home—by the window, under the looking glass, or wherever else song- and cookbooks lie about, there to be opened in every kind of good or ill mood, since you are bound to find something sympathetic or stimulating even if it means having to turn a few pages. Best of all, this volume might lie on the piano of the amateur or master of musical composition so that these songs might come into their own by being matched to familiar and traditional melodies, that they might have appropriate tunes fitted to them, or that, God willing, they will inspire new and significant melodies.

The three *Wunderhorn* volumes made a strong impact, being widely read, discussed, criticized, and imitated. Goethe's musical wish was partially fulfilled as well. Johann Friedrich Reichardt and Carl Friedrich Zelter (whom Goethe thought so superior to Schubert as composers of his poems) turned quickly to *Des Knaben Wunderhorn* and so, later in the century, did Robert Franz, Mendelssohn, and



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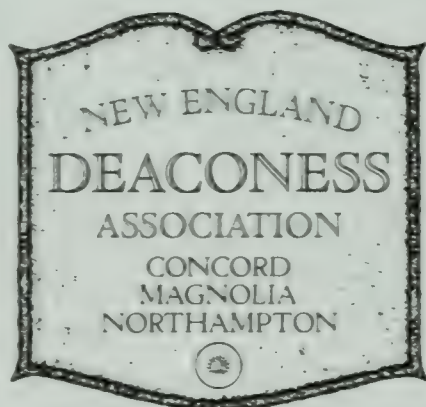
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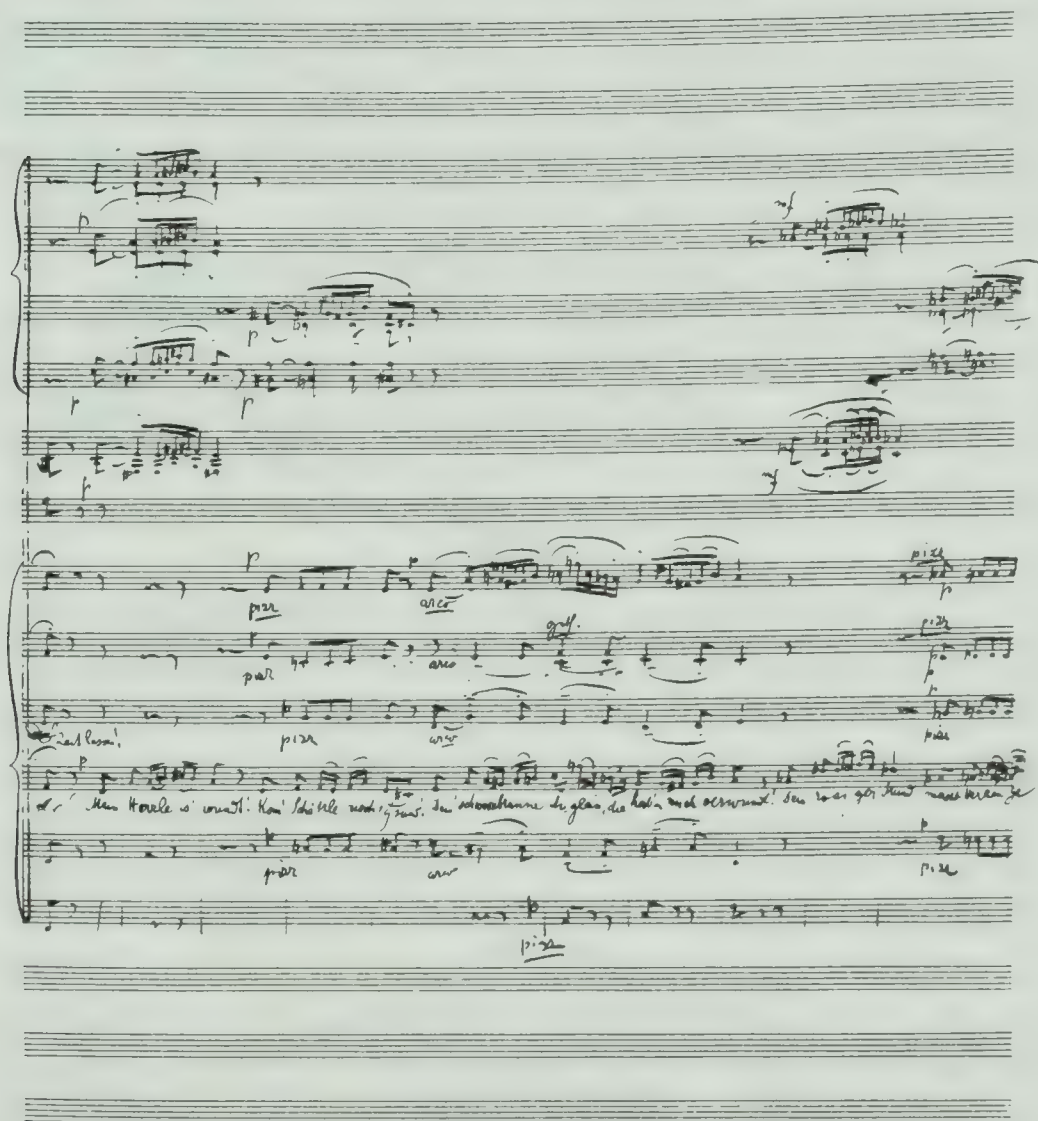
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Schumann. The Brahms Lullaby must be the most famous of all *Wunderhorn* songs, though the second stanza (which Brahms disliked) was the work of a writer named Georg Scherer. Still later, Richard Strauss wrote some *Wunderhorn* songs, of which *Für 15 Pfennige* is the best-known, and so did Schoenberg, but no one made the collection so much his own as did Gustav Mahler.

Mahler began to write *Wunderhorn* songs immediately after completing the Symphony No. 1 in 1888, but he had already borrowed a *Wunderhorn* poem as the foundation of the first of his *Wayfarer* songs of 1884-85. Between 1888 and 1901 he set twenty-four *Wunderhorn* poems; in fact, with the sole exception of Friedrich Nietzsche's "Midnight Song" from *Zarathustra*, which is the fourth movement of the Symphony No. 3, he turned to no other source for his vocal music during that period. The twelve songs on this program are those of which he made orchestral versions, except for *Urlicht*, which found its way into the Second Symphony, *Das himmlische Leben*, originally meant for the Third Symphony but placed eventually as finale to the Fourth, and *Es sungen drei Engel*, composed especially for the Third Symphony in a setting for contralto solo with women's and boys' choruses. *Des Antonius von Padua Fischpredigt* became at the same time, in a version for orchestra alone, the scherzo of the Symphony No. 2 and went on to an unexpected and brilliant resurrection in the *Sinfonia* (1968) of Luciano Berio. For Mahler, then, *Des Knaben Wunderhorn* was more than a collection of poems on which to draw for song texts; rather, the anthology, with its range and tone encompassing the scurrilous and the sentimental, the grotesque and the tender, the trim and the cute, barracks and meadow, the Romantic past and the insistent present, determined for more than a decade the affect and atmosphere of his music, the symphonies as well as the songs. In the summer of 1901, just after writing *Der Tamboursg'sell*, Mahler was suddenly hit hard by the poetry of Friedrich Rückert. The trilogy of purely orchestral symphonies,



From Mahler's autograph of "Wer hat dies Liedlein erdacht?"

numbers 5, 6, and 7, marked the arrival at a new compositional manner, and after that Mahler never again came back to *Des Knaben Wunderhorn*.

Revelge—Mahler grew up near an army post, and the sound of military signals, of drumming, and of marching is a presence in his music from his earliest works to his last. This is one of the grimmest of his military pieces and it requires the biggest orchestra of any *Wunderhorn* song. Mahler takes the poem over with few alterations. In general, along with countless variations in details like punctuation or dialect contractions, Mahler does tend to introduce changes by addition, repetition, subtraction, or substitution, treating his sources as freely as Brentano and von Arnim treated theirs. Here, for example, he drops a line from the fourth stanza, perhaps because he forgot, but more probably because he sought in his own way to “modernize” the poem by breaking away from the regularity of its structure. Mahler’s departures from the *Wunderhorn* texts make a fascinating study, and they show Theodor W. Adorno’s characterization of his compositional procedure and the nature of his imagination—“turning cliché into event”—to be true in words as well as music.

Rheinlegendchen—This song is orchestrally the smallest, using only a wind quintet together with the strings. Mahler’s tempo mark, “*gemächlich*” (“easygoing”), is one of his favorites. The title is Mahler’s: the original name of the poem is “*Rheinischer Bundesring*,” which might be rendered as “Rhenish Bonding-ring.” Like the minuet in the Third Symphony, with which it shares the key of A major and also its mood, *Rheinlegendchen* was one of Mahler’s few undisputed successes, being encored at its premiere and often thereafter.

Lied des Verfolgten im Turm—Here is a song with powerful contrast built in. There are three elements: first, the difference between the rousing, declamatory style of the defiant prisoner and the lyrical way in which the girl sings her lines; second, the distinction between the essentially unchanging tone of the prisoner’s strophes and the gradual sinking of the mood (and tessitura) of the girl’s; finally, in

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the words, the gradual fusion into dialogue of what, to begin with, seemed to be two unconnected monologues.

This brings us to a controversial question about the performance practice. At these concerts, the *Lied des Verfolgten im Turm* is sung as a duet, as are *Trost im Unglück*, *Der Schildwache Nachtlied*, and *Verlorne Müh'*. Mahler's scores do not specify the gender of the singers. At his own performances he used both male and female singers, though Henry-Louis de La Grange quotes him as having written to the conductor Jean-Louis Nicodé some time after 1903 that "my songs are all conceived for male voice." The custom, familiar from most present-day concert performances and recordings, of assigning to two singers those songs whose texts suggest such a division has no authority in Mahler's own practice. Most often he used just one vocal soloist at a concert, but when he had more than one, he still did not turn the songs into duets. Thus for example, in Hamburg on October 27, 1893, Clementine Schuch-Prosska sang *Das himmlische Leben*, *Verlorne Müh'* (the song whose text most obviously invites duetting), and *Wer hat dies Liedlein erdacht?*, and Paul Bulss sang *Der Schildwache Nachtlied* and *Trost im Unglück* (both usually given as duets nowadays) as well as *Rheinlegendchen*.

The line between dramatic realism and fussiness is not always easily drawn. Also, one needs, as in directing opera, to examine the music as closely as the words. *Lied des Verfolgten im Turm*, for instance, reveals along with its vivid verbal contrasts an equally striking musical continuity: prisoner and girl continue each other's lines—one often beginning on the very note where the other left off—in a way that suggests that Mahler intended both "characters" to sing in the same octave. Even *Verlorne Müh'* shows Mahler's concern in providing a musical continuity that mitigates the centrifugal tendency of the verse.

The question of persona in song is deeply investigated and cogently discussed by Edward T. Cone in his book *The Composer's Voice* (California). The strongest argument against the practice of sharing out the parts is to be found, not in a critical essay, but on a rare recording of Schubert's *Erlkönig* sung—in French and with orchestra—by three singers, the tenor Georges Thill, the bass Etcheverry, and the soprano Claudine Pascal. (It is reported that Schubert and his friends once read through *Erlkönig* with divided roles, but as a gag.)

Wer hat dies Liedlein erdacht?—This is a rustic delight. For the second stanza of the poem as found in the *Wunderhorn* book, Mahler substituted either one of his own, or lines that he found in some as yet unidentified source.

Trost im Unglück—The *Wunderhorn* editors found this on a broadsheet of the day. De La Grange points out that here Mahler leans heavily on a Silesian folksetting of the text.

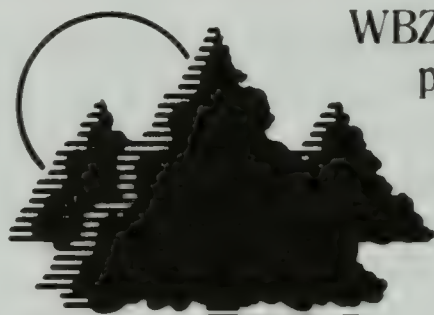
Lob des hohen Verstandes—An ever-popular subject. The present title, drawn from the last stanza, is Mahler's, the original one being the less colorful "*Wettstreit des Kuckucks mit der Nachtigall*" ("The Cuckoo's Contest with the Nightingale").

Der Schildwache Nachtlied—Another military song, and one that ends in mystery. Mahler alters few words, but makes a significant change in the punctuation. The poem connects "*Wer's glauben tut*" to the preceding lines by a comma; Mahler separates it with an exclamation mark. Thus a simple statement becomes an ironic, skeptical comment.

Des Antonius von Padua Fischpredigt—St. Anthony was a Franciscan from Portugal, who taught in Morocco, France, and Italy. He garnered a reputation as a "hammer of heretics" and died, while still a young man, at Padua in 1231. He was a famous preacher, but the tale of his going to address the fishes when he found the church empty is a fantasy that reference works like the *Encyclopedia Britannica* and

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the *Penguin Dictionary of Saints* disdain even to mention. Mahler, in a letter to his friend Natalie Bauer-Lechner, provides some commentary: "A somewhat sweet-sour humor reigns in the Fish Sermon. St. Anthony preaches to the fishes, but his speech sounds completely drunken, slurred (in the clarinet), and confused. And what a glittering multitude! The eels and carp and sharp-mouthed pikes, whose stupid expression as they look at Anthony, stretching their stiff, unbending necks out the water, I can practically see in my music, and I nearly burst out laughing. . . . Only very few people will understand the satire on humanity in this story!" (Reading this last sentence, it is easy to see why a lot of people found Mahler irritating.)

Das irdische Leben—For this muted, sinister song with its restless divided strings, Mahler has shortened the poem and replaced the original haunting title of "*Verspätung*" ("Delay"). He explains his decision: "The text only suggests the deeper meaning, the treasure that must be searched for. Thus I picture as a symbol of human life the child's cry for bread and the mother's attempt to console him with promises. I named the song '*Earthly Life*' for precisely that reason. What I wished to express is that the necessities for one's physical and spiritual growth are long delayed and finally come too late, as they do for the dead child. I believe I have expressed this in a characteristic and frightening way, thanks to the strange sounds, roaring and whistling like a storm, of the accompaniment to the child's tortured and anguished cries, and to the slow, monotonous replies of the mother, Destiny, who does not always fulfill at the right time our anguished plea for bread . . ."

Verlorne Mühe—Another dialogue, in which, sharp though the differences are between the two speakers, their music is woven into a continuous fabric. Mahler dropped two of the five stanzas of the Swabian original. De La Grange cites Guido Adler, who pointed out the presence at the word "*unsere*" in the first stanza of a reference to the opening of Beethoven's Eighth Symphony, a private "signal" of Mahler's that he used often in his daily life. The reason for its appearance here is not explained.

Wo die schönen Trompeten blasen—This is surely the most beautiful of Mahler's pre-Rückert songs, at least among the non-military ones. The text is Mahler's conflation of the two *Wunderhorn* poems "*Bildchen*" ("Little Picture") and "*Unbeschreibliche Freude*" ("Indescribable Joy"), mostly the former, to which he adds some lines of his own. His omissions of various realistic and sentimental touches in the sources, some of which were certainly Brentano's invention, produce a really new, hauntingly mysterious poem. Here, too, military trappings are present, but as though seen through the wrong end of the telescope.

Der Tamboursg'sell—Now the military element is explicit. This is the song with which Mahler bids farewell to *Des Knaben Wunderhorn*, and we can already hear the new and grim march style of the Symphony No. 5, whose first and second movements he composed that same summer.

—Michael Steinberg

Texts and translations begin on page 36.

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

More . . .

Stanley Sadie's fine Mozart article in *The New Grove* has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though frustrating to read since it is built up out of many short sections dealing primarily with Mozart's character, personality, and genius, provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). Donald Francis Tovey's analysis of the *Jupiter* Symphony may be found in his *Essays in Musical Analysis* (Oxford, also paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). The Mozart symphonies are available in a historical-instrument performance by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre); in this set, each symphony is played by an orchestra of the same size and physical placement as the one for which Mozart composed it (neither size nor arrangement was standardized in his day, and the music sometimes reflects the character of a given ensemble). Symphony No. 41 is included in Volume 6 of the LP series; on compact disc it is coupled with Symphony No. 34. For a stylish performance with modern instruments, I would recommend Jeffrey Tate's reading with the English Chamber Orchestra (Angel, coupled with the Symphony No. 40) or Sir Colin Davis's with the Dresden State Orchestra (Philips; coupled with Symphony No. 28 on LP and Symphony No.



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39 on CD). And don't forget the version by George Szell and the Cleveland Orchestra on the budget Odyssey label (coupled with Symphony No. 40), also reissued on compact disc with the bonus of *Eine kleine Nachtmusik* (CBS).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in *The New Grove*. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of: *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume is available in paperback). Mitchell's extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (U. of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. A fine recording of *Des Knaben Wunderhorn* by Janet Baker and Geraint Evans, with Wyn Morris and the London Philharmonic, long out of print, has happily been reissued as a compact disc (Angel). Bernard Haitink's performance with the Concertgebouw Orchestra and singers Jessye Norman and John Shirley-Quirk is, as yet, available only on LP (Philips). A three-record set (on LP) of Mahler's orchestral songs, with soloists Christa Ludwig and Walter Berry, and the New York Philharmonic under the direction of Leonard Bernstein, included both the orchestral and piano versions of *Des Knaben Wunderhorn* (CBS, coupled with *Songs of a Wayfarer* and *Kindertotenlieder*); the orchestral version is now available on compact disc as well.

—S.L.

. . . and More

Charles Dutoit's fine new recording of the Mussorgsky/Ravel *Pictures at an Exhibition* with the Montreal Symphony Orchestra should certainly have been mentioned when he conducted that work here three weeks ago. Highly recommended, it is available on a splendid-sounding compact disc from London, coupled with Mussorgsky's *Night on Bald Mountain*.

Revelge

Des Morgens zwischen drei'n und vieren,
Da müssen wir Soldaten marschieren
Das Gässlein auf und ab,
Tralali, Tralalei, Tralalera,
Mein Schätzel sieht herab!

Ach, Bruder, jetzt bin ich geschossen,
Die Kugel hat mich schwer, schwer
getroffen,
Trag' mich in mein Quartier!
Tralali, Tralalei, Tralalera,
Es ist nicht weit von hier.

Ach, Bruder, ich kann dich nicht tragen,
Die Feinde haben uns geschlagen!
Helf' dir der liebe Gott;
Tralali, Tralalei, Tralalera,
Ich muss marschieren bis in Tod!

Ach, Brüder! ihr geht ja mir vorüber,
Als wär's mit mir vorbei!
Tralali, Tralalei, Tralalera,
Ihr tretet mir zu nah!

Ich muss wohl meine Trommel rühren,
Tralali, Tralalei, Tralalera,
Sonst werd'ich mich verlieren,
Tralali, Tralalei, Tralalera,
Die Brüder, dick gesät,
Sie liegen wie gemäht.

Er schlägt die Trommel auf und nieder,
Er wecket seine stillen Brüder,
Tralali, Tralalei,
Sie schlagen ihren Feind,
Tralali, Tralalei, Tralalerallala,
Ein Schrecken schlägt den Feind!

Er schlägt die Trommel auf und nieder,
Da sind sie vor dem Nachtquartier schon
wieder,
Tralali, Tralalei!
Ins Gässlein hell hinaus,
Sie zieh'n vor Schätzleins Haus,
Tralali, Tralalei, Tralalera.

Des Morgens stehen da die Gebeine
In Reih' und Glied, sie steh'n wie
Leichensteine.
Die Trommel steht voran,
Dass sie ihn sehen kann,
Tralali, Tralalei, Tralalera.

Reveille

Of a morning, between three and four,
We soldiers must be marching
Up and down the street,
Tralalee, tralaly, tralalera,
My honey looks down.

Ah brother, now I'm shot,
The bullet has hit me hard,
hard.
Carry me back to my camp.
Tralalee, tralaly, tralalera,
It isn't far from here.

Ah brother, I cannot carry you,
The enemy has beaten us.
May the dear God help you!
Tralalee, tralaly, tralalera,
I must march on into my death!

Ah brothers, you pass me by
As though it were all over with me.
Tralalee, tralaly, tralalera,
You come too close.

I must sound my drum,
Tralalee, tralaly, tralalera,
Or else I am lost,
Tralalee, tralaly, tralalera,
My brothers, thickly sown,
They lie as if mown.

Up and down he beats his drum,
He wakes his silent brothers,
Tralalee, tralaly.
They beat their enemy,
Tralalee, tralaly, tralalerallala,
Terror vanquishes the enemy.

Up and down he beats his drum,
And already they're back at their
nighttime camp,
Tralalee, tralaly,
Out into the bright street,
They parade in front of his honey's house,
Tralalee, tralaly, tralalera.

When morning comes, there stand their bones
In rank and file, they stand like
tombstones.
The drummer-boy stands at their head
So that she can see him,
Tralalee, tralaly, tralalera.

Rheinlegendchen

Bald gras' ich am Neckar,
Bald gras' ich am Rhein;
Bald hab' ich ein Schätzel,
Bald bin ich allein!

Was hilft mir das Grasen,
Wenn d'Sichel nicht schneid't!
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt!

So soll ich denn grasen
Am Neckar, am Rhein,
So werf' ich mein goldenes
Ringlein hinein.

Es fließet im Neckar
Und fließet im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

Und schwimmt es, das Ringlein,
So frisst es ein Fisch!
Das Fischlein soll kommen
Auf's Königs sein Tisch!

Der König tät fragen:
Wem's Ringlein sollt' sein?
Da tät mein Schatz sagen:
Das Ringlein g'hört mein.

Mein Schätzlein tät springen
Berg auf und Berg ein,
Tät mir wied'rum bringen
Das Goldringlein mein!

Kannst grasen am Neckar,
Kannst grasen am Rhein!
Wirf du mir nur immer
Dein Ringlein hinein!

Little Rhine Legend

Now I mow by the Neckar,
Now I mow by the Rhine,
Now I have a sweetheart,
Now I am alone.

What good is mowing
If the sickle won't cut?
What good is a sweetheart
If she won't stay with me?

But if I must mow
By the Neckar, by the Rhine,
Then I'll throw my golden
Ring into the waters.

It flows with the Neckar
And flows with the Rhine;
Let it swim away then
To the depths of the sea.

And as the ring swims on down,
A fish will swallow it.
That little fish will land
On the King's own table.

So the King asks,
Whose ring can this be?
And then my love answers,
That ring belongs to me.

My sweetheart will leap
Up hill and down dale
And will bring back to me
My little gold ring.

You can mow by the Neckar,
You can mow by the Rhine,
Just as long as you always
Throw your ring into the waters.

—Please turn the page quietly, and only after the music has stopped.—

Lied des Verfolgten im Turm

Der Gefangene:

Die Gedanken sind frei,
Wer kann sie erraten,
Sie rauschen vorbei
Wie nächtliche Schatten.
Kein Mensch kann sie wissen,
Kein Jäger sie schießen,
Es bleibt dabei,
Die Gedanken sind frei!

Das Mädchen:

Im Sommer ist gut lustig sein
Auf hohen, wilden Bergen.
Dort findet man grün' Plätzelein,
Mein herzverliebttes Schätzelein,
Von dir mag ich nicht scheiden.

Der Gefangene:

Und sperrt man mich ein
In finstere Kerker,
Dies alles sind nur
Vergebliche Werke,
Denn meine Gedanken
Zerreissen die Schranken
Und Mauern entzwei,
Die Gedanken sind frei!

Das Mädchen:

Im Sommer ist gut lustig sein
Auf hohen, wilden Bergen.
Man ist da ewig ganz allein
Auf hohen, wilden Bergen,
Man hört da gar kein Kindergeschrei!
Die Luft mag einem da werden.

Der Gefangene:

So sei's wie es sei,
Und wenn es sich schicket,
Nur alles sei in der Stille!
Mein Wunsch und Begehren,
Niemand kann's wehren!
Es bleibt dabei:
Die Gedanken sind frei!

Das Mädchen:

Mein Schatz, du singst so fröhlich hier,
Wie's Vögelein im Grase.
Ich steh' so traurig bei Kerkertür,
Wär' ich doch tot, wär' ich bei dir,
Ach muss ich immer denn klagen!?

Song of the Persecuted Man in the Tower

The Prisoner:

Thoughts are free.
Who can guess them?
They rush past
Like nighttime shadows.
No one can know them,
No hunter can shoot them.
That's all there is to it:
Thoughts are free.

The Girl:

In summer it is good to make merry
On high, wild mountains.
There you can find green places,
My own heart's beloved treasure,
I don't ever want to part from you.

The Prisoner:

And if they lock me
in darkest dungeons,
That is nothing but
Wasted effort;
For my thoughts
Break bonds
And walls in twain:
Thoughts are free!

The Girl:

In summer it is good to make merry
On high, wild mountains.
You are always quite alone
On high, wild mountains,
And you hear no children's cries.
The air is all yours up there.

The Prisoner:

Let it be as it will,
And whatever may befall,
Let it happen in silence.
My wish and my longing
None can forbid.
That's all there is to it:
Thoughts are free!

The Girl:

My love, you sing so cheerfully,
Like a little bird in the meadow.
I stand so sadly by the prison door.
Were I but dead, or were I with you!
Must I forever grieve?

Der Gefangene:

Und weil du so klagst,
Der Lieb' ich entsage!
Und ist es gewagt,
So kann mich nichts plagen!
So kann ich im Herzen
Stets lachen und scherzen.
Es bleibet dabei:
Die Gedanken sind frei!

Wer hat dies Liedlein erdacht?

Dort oben am Berg in dem hohen Haus,
Da gucket ein fein's, lieb's Mädel heraus.
Es ist nicht dort daheime!
Es ist des Wirts sein Töchterlein.
Es wohnt auf grüner Heide.

Mein Herzle ist wund.
Komm', Schätzle, mach's g'sund!
Dein' schwarzbraune Äuglein,
Die hab'n mich verwund't!

Dein rosiger Mund
Macht Herzen gesund.
Macht Jugend verständig,
Macht Tote lebendig,
Macht Kranke gesund.

Wer hat denn das schön schöne Liedlein
erdacht?
Es haben's drei Gäns' über's Wasser
gebracht!
Zwei graue und eine weisse!
Und wer das Liedlein nicht singen kann,
Dem wollen sie es pfeifen! Ja!

The Prisoner:

Since you grieve so,
I will renounce love.
That daring step taken,
Then nothing can torment me.
So in my heart
I can forever laugh and jest.
That's all there is to it:
Thoughts are free!

Who Thought up this Little Song?

Up there on the mountain in the tall house,
A neat, dear girl looks out of the window.
It is not her home.
She is the innkeeper's daughter.
She lives on the green heath.

My heart is smitten.
Come, sweetheart, make it well again.
Your almost black brown eyes,
They have wounded me.

Your rosy mouth
Makes hearts well.
It makes young people sensible,
It makes dead men live,
It makes sick men well.

And who thought up this nice, nice
little song?
Three geese brought it from across the
water,
Two grey ones and a white.
And if there's anyone of you who can sing it,
Why, they'll whistle it for you. Yes indeed!

—Please turn the page quietly, and only after the music has stopped.—

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Trost im Unglück

Husar:

Wohlan! Die Zeit ist kommen!
Mein Pferd, das muss gesattelt sein!
Ich hab' mir's vorgenommen!
Geritten muss es sein!
Geh' du nur hin! Ich hab' mein Teil!
Ich lieb' dich nur aus Narretei!
Ohn' dich kann ich wohl leben! Ja leben!
Ohn' dich kann ich wohl sein!

So setz' ich mich aufs Pferdchen,
Und trink' ein Gläschen kühlen Wein!
Und schwör's bei meinem Bärtchen,
Dir ewig treu zu sein.

Mädchen:

Du glaubst, du bist der Schönste
Wohl auf der ganzen weiten Welt,
Und auch der Angenehmste!
Ist aber weit gefehlt!

In meines Vaters Garten
Wächst eine Blume drin!
So lang will ich noch warten,
Bis die noch grösser ist!
Und geh' du nur hin! Ich hab' mein Teil!

Consolation in Sorrow

Hussar:

Now then, the time has come.
My horse, it must be saddled.
I am resolved,
It must be ridden.
Go on with you! I am all set.
I love you only out of foolishness.
I can quite well live without you. Yes, live.
I can get on nicely without you.

So I mount my horse
And drink a little glass of cool wine
And swear by my beard
To be true to you forever.

Girl:

You think you are the handsomest man
In the whole wide world,
And the nicest as well.
But you couldn't be more wrong!

In my father's garden
There grows a flower.
I just want to wait
Until it has grown still bigger.
So go on with you! I am all set.

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Ich lieb' dich nur aus Narretei!
Ohn' dich kann ich wohl leben!
Ohn' dich kann ich wohl sein!

Beide:

Du glaubst, ich werd' dich nehmen!
Das hab' ich lang noch nicht im Sinn!
Ich muss mich deiner schämen,
Wenn ich in Gesellschaft bin.

Lob des hohen Verstandes

Einstmal in einem tiefen Tal
Kuckuck und Nachtigall
Täten ein Wett' anschlagen,
Zu singen um das Meisterstück,
Gewinn' es Kunst, gewinn' es Glück!
Dank soll er davon tragen!

Der Kuckuck sprach: "So dir's gefällt,
Hab ich den Richter wählt."
Und tät gleich den Esel ernennen!

"Denn weil er hat zwei Ohren gross,
So kann er hören desto bos,
Und, was recht ist, kennen!"

Sie flogen vor den Richter bald.
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen!
Die Nachtigall sang lieblich aus!
Der Esel sprach: "Du machst mir's kraus!
Ija! Ija! Ich kann's in Kopf nicht bringen!"

Der Kuckuck drauf fing an geschwind
Sein Sang durch Terz und Quart und
Quint.
Dem Esel g'fiels, er sprach nur: "Wart!
Dein Urteil will ich sprechen.

"Wohl sungen hast du Nachtigall!
Aber Kuckuck singst gut Choral
Und hältst den Takt fein innen!
Das sprech' ich nach mein' hoh'n Verstand,
Und kost' es gleich ein ganzes Land,
So lass ich's dich gewinnen.
Kuckuck, Kuckuck, Ija!"

I love you only out of foolishness.
I can quite well live without you.
I can get on nicely without you.

Both:

You think I'll take you.
Well, I'm a long way from having that in mind!
I am ashamed of you
When I am in front of other people.

In Praise of Lofty Intellect

Once upon a time in a deep valley,
The cuckoo and the nightingale
Made a bet to see which of them
Could sing the more masterly song:
Whether through art or luck,
The winner shall be rewarded.

The cuckoo said, "If it is all right with you
I have chosen the judge."
And right then and there he named the
donkey,
"For since he has two big ears
He can hear that much the better
And recognize what is right."

Soon they flew before the judge.
When he was told what it was all about
He decreed that they should sing.
The nightingale sang out sweetly.
The donkey said, "You pseudointellectual, you.
Hee-haw, hee-haw, I can't take it in."

Then the cuckoo quickly began
His song through thirds and fourths
and fifths.
The ass loved it and he just said, "Wait,
I'll now pronounce my verdict.

"You sang well, nightingale,
But cuckoo, you are a fine chorale-singer
And you know how to keep time.
This I speak from the height of my intellect,
And were it to cost me a whole country,
I pronounce you the winner.
Cuckoo, cuckoo, hee-haw."

—Please turn the page quietly, and only after the music has stopped.—

Der Schildwache Nachtlied

"Ich kann und mag nicht fröhlich sein!
Wenn alle Leute schlafen,
So muss ich wachen!
Muss traurig sein!"

"Lieb' Knabe, du musst nicht traurig sein!
Will deiner warten
Im Rosengarten,
Im grünen Klee!"

"Zum grünen Klee da geh'ich nicht!
Zum Waffengarten
Voll Helleparten
Bin ich gestellt!"

"Stehst du im Feld, so helf' dir Gott!
An Gottes Segen
Ist alles gelegen!
Wer's glauben tut!"

"Wer's glauben tut, ist weit davon!
Er ist ein König!
Er ist ein Kaiser!
Er führt den Kreig!"

Halt! Wer da? Rund'! Bleib' mir
vom Leib!
Wer sang es hier?
Wer sang zur Stund'?
Verlorne Feldwacht
Sang es um Mitternacht!

Des Antonius von Padua Fischpredigt

Antonius zur Predigt
Die Kirche find't ledig!
Er geht zu den Flüssen
Und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

Die Karpfen mit Rogen
Sind all' hierher zogen,
Hab'n d'Mäuler aufrissen,
Sich Zuhörn's beflissen!
Kein Predigt niemals
Den Fischen so g'fallen!

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilends herschwommen,
Zu hören den Frommen!

The Sentry's Night Song

"I cannot and will not be cheerful.
While others sleep,
I must wake!
Must be sad!"

"Dear love, you don't have to be sad.
I'll wait for you
In the rose garden,
In the green clover."

"I won't go to the green clover.
It is to the garden of arms,
Full of halberds,
That I am assigned."

"If you are in the field, then may God help you!
It is on God's blessing
That all depends.
If you believe in it."

"He who believes in it is far away.
He is a king.
He is an emperor.
He wages war."

Halt! Who goes there? Turn round! Keep
your distance!
Who sang here?
Who sang just now?
The lost sentry
Sang it at midnight.

Anthony of Padua's Sermon to the Fishes

At sermon time, Anthony
Finds the church empty.
He goes to the rivers
To preach to the fishes.
They flip their tails
And gleam in the sunshine.

The carp with their spawn
Have all come along,
Have opened their mouths wide,
Have worked hard at listening.
No sermon ever
Pleased the fishes as much.

The sharp-mouthed pike,
Who are forever fighting,
Have swum by in a hurry
To hear the holy man.

Auch jene Phantasten,
Die immerzu fasten:
Die Stockfisch ich meine,
Zur Predigt erscheinen.
Kein Predigt niemalsen
Den Stockfisch so g'fallen!

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen!

Auch Krebse, Schildkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,
Zu hören diesen Mund!
Kein Predigt niemalsen
Den Krebsen so g'fallen!

Fisch' grosse, Fisch' kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständ'ge Geschöpfe!
Auf Gottes Begehren
Die Predigt anhören!

Die Predigt geendet,
Ein jeder sich wendet.
Die Hechte bleiben Diebe,
Die Aale viel lieben;
Die Predigt hat g'fallen,
Sie bleiben wie Allen!

Die Krebs geh'n zurücke;
Die Stockfisch' bleib'n dicke,
Die Karpfen viel fressen,
Die Predigt vergessen!
Die Predigt hat g'fallen,
Sie bleiben wie Allen.

Even those visionaries
That are forever fasting
—it's the dried cod I mean
—appear for the sermon.
No sermon ever
Pleased the cod as much.

Fine eel and sturgeon,
Those finicky eaters,
Even they condescend
To attend to the sermon.

Even crabs and turtles,
Usually so slow about their errands,
Rise hurriedly from the riverbed
To hear what issues from this mouth.
No sermon ever
Pleased the crabs so much.

Big fish and little fish,
Classy and vulgar,
Raise their heads
Like intelligent creatures,
At God's desire
To attend to the sermon.

When the sermon is over,
Each turns away.
The pike stay thieves
And the eels are still lechers.
The sermon has delighted them,
And they stay just as they were.

The crabs still go backwards,
The cod stay fat,
The carp are still gluttons,
The sermon is forgotten.
The sermon has delighted them,
And they stay just as they were.

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Das irdische Leben

"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind!
Morgen wollen wir ernten geschwind!"

Und als das Korn geerntet war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich!
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir dreschen geschwind!"

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter, es hungert mich,
Gib mir Brot, sonst sterbe ich!"
"Warte nur, mein liebes Kind!
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahrl

Earthly Life

"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bring in the harvest."

And when the grain was harvested,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly thresh."

And when the grain was threshed,
The child still cried:
"Mother, oh mother, I am so hungry.
Give me bread, else I will die."
"Only wait, my beloved child,
Tomorrow we'll quickly bake."

And when the bread was baked,
The child lay on his bier.

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Verlorne Müh'

Sie:

Büble, wir wollen ausse gehe!
Wollen wir? Unsere Lämmer besehe!

Gelt! Komm', lieb's Büberle,
Komm', ich bitt!

Er:

Närrisches Dinterle,
Ich mag dich halt nit!

Sie:

Willst vielleicht a bissel nasche?
Hol' dir was aus meiner Tasch'!
Hol', lieb's Büberle,
Hol', ich bitt!

Er:

Närrisches Dinterle,
Ich nasch' dir halt nit!

Sie:

Gelt, ich soll mein Herz dir schenke?
Immer willst an mich gedenke.
Nimm's lieb's Büberle,
Nimm's, ich bitt!

Er:

Närrisches Dinterle,
Ich mag es halt nit!

Wo die schönen Trompeten blasen

"Wer ist denn draussen und wer
klopft an,
Der mich so leise wecken kann?"
"Das ist der Herzallerliebste dein,
Steh' auf und lass mich zu dir ein!

"Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
Die Morgenröt' zwei helle Stern.
Bei meinem Schatz da wär' ich gern,
Bei meinem Herz allerlieble."

Das Mädchen stand auf und liess ihn ein;
Die heisst ihn auch willkommen sein.
"Willkommen lieber Knabe mein,
So lang hast du gestanden!"
Sie reicht ihm auch die schneeweisse Hand.
Von ferne sang die Nachtigall;
Das Mädchen fing zu weinen an.

Labor Lost

She:

Hey laddie, let's go out together.
Shall we? Shall we go have a look at our
lambs?
OK? Come on, sweet laddie,
Come on, oh please!

He:

Dumb chick,
I just don't like you.

She:

Maybe you want something to nibble?
Take something from my pocket.
Take it, sweet laddie,
Oh take it, please!

He:

Dumb chick,
I'm not about to eat from your pocket.

She:

I know, you want me to give you my heart?
Then you'll always think of me.
Take it, sweetest laddie,
Oh take it, please!

He:

Dumb chick,
I just don't want it.

Where the Beautiful Trumpets Blow

"And who is out there, and who is
knocking
That can wake me so gently?"
"It is your heart's dearest love.
Get up and let me in.

"Why must I stand here any longer?
I see the red dawn,
The red dawn and two bright stars.
I long to be by my sweetheart,
By my dearest heart."

The girl rose up and let him in,
She also bade him welcome.
"Welcome, my dearest boy,
You have had to stand so long."
She gives him her snow-white hand.
Far away, the nightingale was singing;
The girl began to weep.

“Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiss,
Wie's keine sonst auf Erden ist!
O Lieb' auf grüner Erden.

“Ich zieh in Krieg auf grüne Heid',
Die grüne Heid', die ist so weit,
Allwo die schönen Trompeten
blasen,
Da ist mein Haus von grünem Rasen.”

Der Tamboursg'sell

Ich armer Tamboursg'sell!
Man führt mich aus dem G'wölb!
Wär' ich ein Tambour blieben,
Dürft ich nicht gefangen liegen!

O Galgen, du hohes Haus,
Du siehst so furchtbar aus!
Ich schau dich nicht mehr an,
Weil i weiss, das i g'hör d'ran!

Wenn Soldaten vorbeimarschieren,
Bei mir nit einquartier'n,
Wenn sie fragen, wer i g'wesen bin:
Tambour von der Leibkompanie!

Gute Nacht, ihr Marmelstein',
Ihr Berg' und Hügelein!
Gute Nacht, ihr Offizier,
Korporal und Musketier!

Gute Nacht, ihr Offizier,
Korporal und Grenadier!
Ich schrei' mit heller Stimm':
Von euch ich Urlaub nimm!

Gute Nacht!

“Oh, don't weep, my dearest dear,
A year from now you'll be my own.
It is sure you will be mine
Like no one else on this earth,
Oh love, on this green earth.

“I am off to war on the green heath.
The green heath, it is so far away,
And there, where the beautiful
trumpets blow,
There is my home, beneath the green turf.”

The Drummer Boy

Poor me, poor drummer boy!
They are leading me from my cell.
If I had stayed a drummer boy,
I'd not be a prisoner now.

O gallows, you tall house,
You look so frightful.
No, I won't look at you any more
Because I know that that's where I belong.

When the soldiers march past
They aren't billeted with me.
When they ask who I was:
Drummer with Headquarters Company!

Good night, you marble rocks,
Tall mountains and little hills.
Good night, you officers,
Corporals and musketeers.

Good night, you officers,
Corporals and grenadiers.
Loud and clear I cry:
I take my leave of you.

• Good night.

—translations by M.S.



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Brigitte Fassbaender



Mezzo-soprano Brigitte Fassbaender has been praised for her performances on the operatic stage as well as for her appearances as soloist with orchestra and as a recitalist of the first rank. Born in Berlin, Ms. Fassbaender is the daughter of famed baritone Willy Domgraf-Fassbaender, who was her only voice teacher. She made her professional debut in 1961 at the Bavarian State Opera in Munich as Nicklausse in Offenbach's *Les Contes d'Hoffmann* and has since remained loyal to that theater, which has honored her with the title of "Kammersängerin." Ms. Fassbaender's varied operatic repertoire includes such roles as Dorabella

in Mozart's *Così fan tutte*, Sesto in Mozart's *La clemenza di Tito*, Orfeo in Gluck's *Orfeo ed Euridice*, Eboli in Verdi's *Don Carlo*, Amneris in Verdi's *Aida*, Marina in Mussorgsky's *Boris Godunov*, Brangäne in Wagner's *Tristan und Isolde*, Bizet's Carmen, Charlotte in *Werther*, Orlovsky in *Die Fledermaus*, and Countess Geschwitz in Berg's *Lulu*. She is perhaps most identified with the role of Octavian in Strauss's *Der Rosenkavalier*, which served as her debut role at such leading opera houses as the Metropolitan, La Scala, and the Royal Opera at Covent Garden; her Octavian has also been acclaimed in Vienna, Paris, Hamburg, Berlin, and San Francisco, and, in 1979, in the internationally televised Munich production conducted by Carlos Kleiber. Ms. Fassbaender made her Bayreuth Festival debut in 1983 as Waltraute in Wagner's *Götterdämmerung* and sang the Nurse in Strauss's *Die Frau ohne Schatten* for the first time in a new production at La Scala. In the fall of 1986, Ms. Fassbaender returned to the Metropolitan, where she had not been heard since her debut in 1974, to appear as Fricka in a new production of Wagner's *Die Walküre*. She also appeared there as Octavian, having returned to San Francisco one year previously in the same role. In the summer of 1987 she sang her first Herodias in *Salome* in a new production in Munich. Scheduled for 1988 are her debuts as Klytemnestra in *Elektra* and Clairon in *Capriccio*.

Ms. Fassbaender appears regularly with leading international orchestras and has collaborated with such conductors as Carlo Maria Giulini, Riccardo Muti, Zubin Mehta, Carlos Kleiber, and Sir Georg Solti. Although she is particularly acclaimed for her Mahler performances, her repertoire ranges from Bach's *St. Matthew Passion* to the Verdi *Requiem*. She appears annually in recital throughout Europe, and her extensive discography includes several complete operatic recordings as well as many albums of song literature and orchestral repertoire. She has also filmed one of her favorite roles, that of Charlotte in *Werther*, opposite Peter Dvorský. Ms. Fassbaender's future engagements include returns to the Metropolitan Opera and San Francisco Opera, and her Chicago Lyric Opera debut in 1988 as Herodias in *Salome*. She sings Dame Quickly in Verdi's *Falstaff* in Munich for the first time and will repeat that role at Covent Garden. In 1989 she is scheduled for new productions of *Elektra* in Vienna and San Francisco. Ms. Fassbaender's Boston Symphony Orchestra debut performances in Mahler's songs from *Des Knaben Wunderhorn* under Seiji Ozawa's direction are her only North American performances this season.

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Thomas Allen



New opera productions are mounted regularly for British baritone Thomas Allen at the world's great opera houses, and he is a frequent guest artist with leading orchestras in Europe and the United States. His 1987-88 season began with performances of the Count in Mozart's *Le nozze di Figaro*, followed immediately by the title role in a new Giorgio Strehler production of *Don Giovanni* to open La Scala. After appearances with the Metropolitan Opera as Eisenstein in *Die Fledermaus*, he returned to London's English National Opera to perform the title role in a new production of *Billy Budd*. In the spring, at the Vienna

State Opera, he is heard in *Le nozze di Figaro*, *La traviata*, and *Manon Lescaut*. He concludes the season at Covent Garden with *Don Giovanni* and *Così fan tutte*, Sir Neville Marriner conducting. On this side of the Atlantic, Mr. Allen makes his first Boston Symphony Orchestra appearances, in Mahler's songs from *Des Knaben Wunderhorn* under the direction of Seiji Ozawa. Recordings this season include the title role in Tchaikovsky's *Eugene Onegin* opposite Mirella Freni's Tatiana under the direction of James Levine, several albums of German Lieder, and a new recording of *Così fan tutte* under Sir Neville Marriner. Past releases have included the Brahms *German Requiem*, Britten's *War Requiem*, *Il barbiere di Siviglia*, a Gramophone Award-winning *Don Giovanni* under Bernard Haitink, *Le nozze di Figaro* under Riccardo Muti, an album of Mozart arias, and Purcell's *Dido and Aeneas* with Jessye Norman.

Mr. Allen will begin his 1988-89 season by inaugurating Houston Grand Opera's season with appearances as Mozart's Count in a new production of *Le nozze di Figaro*. He then performs the role of Billy Budd at the Metropolitan Opera. In Europe, his busy schedule includes performances at La Scala, the Vienna State Opera, Florence's Maggio Musicale, Salzburg, and London's Royal Opera at Covent Garden. He will also travel with Munich's Bavarian State Opera on its tour of the Far East, where he will sing in performances of *Don Giovanni* and appear as Mandryka in the company's production of *Arabella*. Though perhaps best-known for his Mozart roles, Mr. Allen is also famed for his portrayals of Germont in Verdi's *La traviata* and Ford in *Falstaff*. Among the many conductors with whom Mr. Allen has performed are Sir Colin Davis, Bernard Haitink, James Levine, Riccardo Muti, Georges Prêtre, and the late Karl Böhm. His concert appearances have included the English Chamber Orchestra, the BBC Symphony Orchestra, the Academy of St. Martin-in-the-Fields, and the Philharmonia Orchestra, among others. He also maintains a busy schedule of recitals throughout Europe.

1987-88 SEASON SUMMARY

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 1987-88 SUBSCRIPTION SEASON

	<u>Week</u>
BEETHOVEN	
Piano Concerto No. 5 in E-flat, Opus 73, <i>Emperor</i> MURRAY PERAHIA, piano	3
Violin Concerto in D, Opus 61 ANNE-SOPHIE MUTTER, violin	22
Symphony No. 2 in D, Opus 36	16
Symphony No. 5 in C minor, Opus 67	15
BRAHMS	
<i>Ein deutsches Requiem (A German Requiem)</i> , Opus 45 SYLVIA McNAIR, soprano; JORMA HYNINEN, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	14
Symphony No. 3 in F, Opus 90	7
BRUCH	
Violin Concerto No. 1 in G minor, Opus 26 MALCOLM LOWE, violin	2
BRUCKNER	
Symphony No. 3 in D minor	9
Symphony No. 7 in E	17
DEBUSSY	
Lia's aria, from <i>L'Enfant prodigue</i> KATHLEEN BATTLE, soprano	6
DUKAS	
<i>La Péri</i> , Danced poem in one scene	11
DVOŘÁK	
<i>Carnival Overture</i> , Opus 92	4
Symphony No. 8 in G, Opus 88	5
GUBAIDULINA	
<i>Offertorium</i> , Concerto for violin and orchestra (Boston premiere) GIDON KREMER, violin	20
HAYDN	
Concertante in B-flat for violin, cello, oboe, and bassoon, Hob. I:105 MALCOLM LOWE, violin; JULES ESKIN, cello; ALFRED GENOVESE, oboe; SHERMAN WALT, bassoon	13
Symphony No. 45 in F-sharp minor, <i>Farewell</i>	19
Symphony No. 78 in C minor	11
Symphony No. 82 in C, <i>The Bear</i>	9
Symphony No. 93 in D	16
Symphony No. 94 in G, <i>Surprise</i>	2
HENZE	
Symphony No. 7 (Boston premiere)	3
HUSA	
<i>Music for Prague 1968</i> (Boston premiere of orchestral version)	4
LIADOV	
<i>Kikimora</i> , Legend for orchestra, Opus 63	5

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LUTOSŁAWSKI	
Symphony No. 3 (Boston premiere)	12
MAHLER	
Songs from <i>Des Knaben Wunderhorn</i>	23
BRIGITTE FASSBAENDER, mezzo-soprano;	
THOMAS ALLEN, baritone	
Symphony No. 1 in D	1
Symphony No. 4 in G	6
KATHLEEN BATTLE, soprano	
MARTINO	
<i>The White Island</i> , for mixed chorus and chamber orchestra	1
(commissioned by the Boston Symphony Orchestra for its centennial)	
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
MASSENET	
Aria and Gavotte from <i>Manon</i> , Act III, scene i	6
KATHLEEN BATTLE, soprano	
MENDELSSOHN	
Symphony No. 2 in B-flat, Opus 52, <i>Lobgesang</i>	21
EDITH WIENS, soprano; KAREN LYKES, mezzo-soprano;	
JACQUE TRUSSEL, tenor; TANGLEWOOD FESTIVAL CHORUS,	
JOHN OLIVER, conductor	
Violin Concerto in E minor, Opus 64	12
CHO-LIANG LIN, violin	
MOZART	
Piano Concerto No. 22 in E-flat, K.482	10
MITSUKO UCHIDA, piano	
Symphony No. 41 in C, K.551, <i>Jupiter</i>	23
MUSSORGSKY	
Prelude to the opera <i>Khovanshchina</i>	20
<i>Pictures at an Exhibition</i> (orchestrated by Maurice Ravel)	20
NIELSEN	
<i>Helios Overture</i> , Opus 17	12
PFITZNER	
Overture to <i>Das Käthchen von Heilbronn</i> , Opus 17	15
POULENC	
<i>Gloria</i> , for soprano solo, mixed chorus, and orchestra	6
KATHLEEN BATTLE, soprano;	
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
<i>Stabat Mater</i> , for soprano solo, mixed chorus, and orchestra	6
FAITH ESHAM, soprano;	
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
PROKOFIEV	
Piano Concerto No. 2 in G minor, Opus 16	18
VIKTORIA POSTNIKOVA, piano	
RAVEL	
Piano Concerto in G	4
CECILE LICAD, piano	
<i>Rapsodie espagnole</i>	4
RIMSKY-KORSAKOV	
<i>Russian Easter Overture</i>	18

SCHNITTKE	
Symphony No. 1 (United States premiere)	19
TÖNU NAISSO, jazz piano; PAUL MÄGI, jazz violin	
SCHUMANN	
Symphony No. 2 in C, Opus 61	2
SESSIONS	
Concerto for Orchestra	21
(commissioned by the Boston Symphony Orchestra for its centennial)	
SHOSTAKOVICH	
Cello Concerto No. 1, Opus 107	16
YO-YO MA, cello	
Symphony No. 15 in A, Opus 141	10
SIBELIUS	
Four Legends from the <i>Kalevala</i> , Opus 22	11
STRAUSS	
<i>Le Bourgeois Gentilhomme</i> , Orchestral Suite, Opus 60	13
<i>Death and Transfiguration</i> , Tone poem for large orchestra,	22
Opus 24	
Duet-Concertino for clarinet and bassoon	17
with string orchestra and harp	
HAROLD WRIGHT, clarinet; SHERMAN WALT, bassoon	
<i>Elektra</i> , Opus 58, Tragedy in one act by Hugo von Hofmannsthal	8
HILDEGARD BEHRENS, soprano (<i>Elektra</i>); NADINE SECUNDE, soprano (<i>Chrysothemis</i>)/RUTH FALCON, soprano (<i>Chrysothemis</i>); CHRISTA LUDWIG, mezzo-soprano (<i>Klytemnestra</i>); JAMES KING, tenor (<i>Aegisth</i>); BRIAN MATTHEWS, bass (<i>Orest</i>); HERBERT PERRY, bass-baritone (<i>Guardian to Orest, Old Servant</i>); EMILY RAWLINS, soprano (<i>Confidante to Klytemnestra, 5th Maid</i>); DOMINIQUE LABELLE, soprano (<i>Klytemnestra's Trainbearer,</i> <i>4th Maid</i>); JOAN KHARA, mezzo-soprano (<i>1st Maid</i>); WENDY HILLHOUSE, mezzo-soprano (<i>2nd Maid</i>); CLAUDIA CATANIA, mezzo-soprano (<i>3rd Maid</i>); LORETTA DI FRANCO, soprano (<i>Overseer</i>); BRAD CRESSWELL, tenor (<i>Young Servant</i>); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	

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STRAVINSKY	
Capriccio for piano and orchestra	7
Concerto in D for string orchestra	13
<i>Le Sacre du printemps</i> , Pictures from pagan Russia	18
Symphony of Psalms	7
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
TAKEMITSU	
<i>Dream/Window</i> (Boston premiere)	22
TCHAIKOVSKY	
Suite No. 3 in G, Opus 55	5
Violin Concerto in D, Opus 35	15
SHLOMO MINTZ, violin	

Opening Night 1987-88

September 29, 1987

SEIJI OZAWA, conductor

BERNSTEIN

Chichester Psalms

RAYMOND JOURDAN, boy alto;

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHUBERT

Symphony in B minor, D.759, *Unfinished*

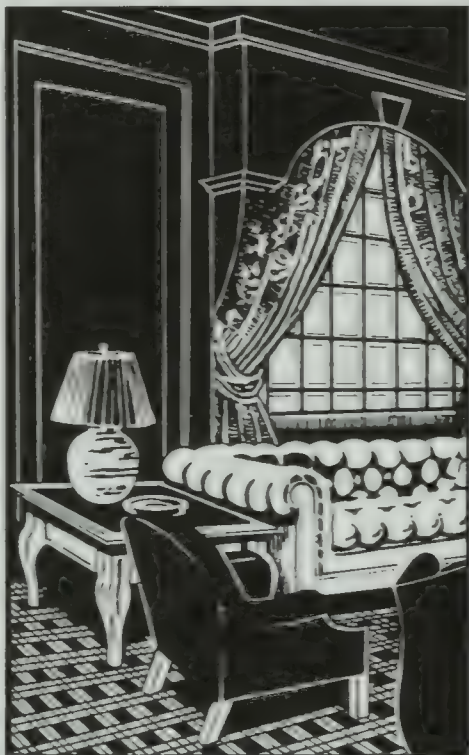
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Four Last Songs

JESSYE NORMAN, soprano

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 1987-88 SUBSCRIPTION SEASON

	<u>Week</u>
SEIJI OZAWA, Music Director	Opening Night, 1, 2, 3, 6, 7, 8, 16, 17, 21, 22, 23
EDO DE WAART	13
CHARLES DUTOIT	20
KURT MASUR	14, 15
JOHN OLIVER	1
GENNADY ROZHDESTVENSKY	18, 19
CARL ST. CLAIR, BSO Assistant Conductor	4
ESA-PEKKA SALONEN	11, 12
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**SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA
DURING THE 1987-88 SUBSCRIPTION SEASON**

	<u>Week</u>
ALLEN, THOMAS, baritone	23
BATTLE, KATHLEEN, soprano	6
BEHRENS, HILDEGARD, soprano	8
CATANIA, CLAUDIA, mezzo-soprano	8
CRESSWELL, BRAD, tenor	8
DI FRANCO, LORETTA, soprano	8
ESHAM, FAITH, soprano	6
ESKIN, JULES, cello	13
FALCON, RUTH, soprano	8
FASSBAENDER, BRIGITTE, mezzo-soprano	23
GENOVESE, ALFRED, oboe	13
HILLHOUSE, WENDY, mezzo-soprano	8
HYNNINEN, JORMA, baritone	14
JOURDAN, RAYMOND, boy alto	Opening Night
KHARA, JOAN, mezzo-soprano	8
KING, JAMES, tenor	8
KREMER, GIDON, violin	20
LABELLE, DOMINIQUE, soprano	8
LICAD, CECILE, piano	4
LIN, CHO-LIANG, violin	12
LOWE, MALCOLM, violin	13, 2
LUDWIG, CHRISTA, mezzo-soprano	8
LYKES, KAREN, mezzo-soprano	21
MA, YO-YO, cello	16
MÄGI, PAUL, jazz violin	19
MATTHEWS, BRIAN, bass	8
McNAIR, SYLVIA, soprano	14
MINTZ, SHLOMO, violin	15
MUTTER, ANNE-SOPHIE, violin	22
NAISSO, TÖNU, jazz piano	19
NORMAN, JESSYE, soprano	Opening Night
PERAHIA, MURRAY, piano	3
PERRY, HERBERT, baritone	8
POSTNIKOVA, VIKTORIA, piano	18
RAWLINS, EMILY, soprano	8
SECUNDE, NADINE, soprano	8
SERKIN, PETER, piano	7
TRUSSEL, JACQUE, tenor	21
UCHIDA, MITSUKO, piano	10
WIENS, EDITH, soprano	21
WALT, SHERMAN, bassoon	13, 17
WRIGHT, HAROLD, bassoon	17
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	Opening Night, 1, 6, 7, 8, 14, 21

**WORKS PERFORMED AT SYMPHONY HALL SUPPER CONCERTS
DURING THE 1987-88 SUBSCRIPTION SEASON**

	<u>Week</u>
BEETHOVEN	
Sextet for string quartet and two horns, Opus 81b	11
BRAHMS	
Quartet No. 2 in A for piano, violin, viola, and cello, Opus 26	14
DUKAS	
<i>Villanelle</i> , for horn and piano	11
DVOŘÁK	
Quintet in G for two violins, viola, cello, and bass, Opus 77	4
Terzetto in C for two violins and viola, Opus 74	5
HAYDN	
Trio in E-flat for piano, violin, and cello, Hob. XV:30	11
MOZART	
Quintet in A for clarinet and strings, K.581	23
Trio in E-flat for clarinet, viola, and piano, K.498, <i>Kegelstatt</i>	23
PROKOFIEV	
Sonata in C for two violins, Opus 56	20
RAVEL	
Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet	20
SCHNITTKE	
<i>Moz-art</i>	20
<i>Praeludium: In Memoriam Dmitri Shostakovich</i>	20

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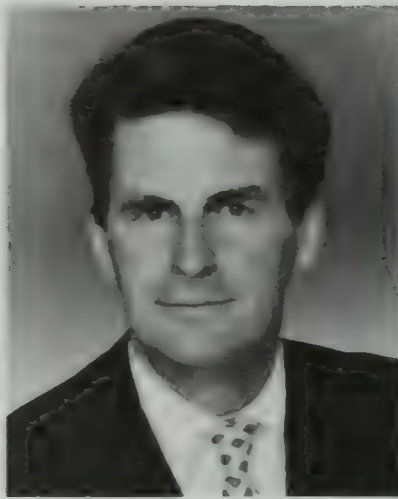
STRAVINSKY	
<i>L'Histoire du soldat</i>	18
TCHAIKOVSKY	
String Quartet No. 1 in D, Opus 11	5

SUPPER CONCERT PERFORMERS DURING THE 1987-88 SUBSCRIPTION SEASON

	<u>Week</u>
AMLIN, MARTIN, piano	23
BARNES, ROBERT, viola	14
BARRON, RONALD, trombone*	18
BRACKEN, NANCY, violin	11, 23
BUYSE, LEONE, flute	20
CHAPMAN, PETER, trumpet	18
CHURCHILL, MARYLOU SPEAKER, violin	20
DIAZ, ROBERTO, viola	20
DIMITRIADES, TATIANA, violin	23
ELIAS, GERALD, violin	20
FELDMAN, JONATHAN, piano	14
FELDMAN, RONALD, cello/conductor	14/18
FIEKOWSKY, SHEILA, violin	14
HADCOCK, PETER, clarinet	18, 20
JEANNERET, MARC, viola	11
KLEYLA, JAMES, narrator	18
KNUDSEN, SATO, cello	4, 23
KUCHMENT, VALERIA VILKER, violin	4
LEFKOWITZ, RONAN, violin	20
LEVY, AMNON, violin	11
LUDWIG, MARK, viola	4, 23
MACKEY, RICHARD, horn	11
MARTIN, THOMAS, clarinet	23
MILLER, JONATHAN, cello	5
MOERSCHEL, JOEL, cello	11
ORLEANS, JAMES, double bass	4
PASTERNAK, BENJAMIN, piano†	11
PILOT, ANN HOBSON, harp	20
PRESS, ARTHUR, percussion	18
PROCTER, CAROL, cello	20
RAYKHTSAUM, AZA, violin,	4, 5
SHAMES, JENNIE, violin	18
SMALL, ROLAND, bassoon	18
URITSKY, VYACHESLAV, violin	5
WADENPFUHL, JAY, horn	11
WOLFE, LAWRENCE, double bass	18
ZARETSKY, MICHAEL, viola	5

*substituting for Norman Bolter

†substituting for Yehudi Wyner



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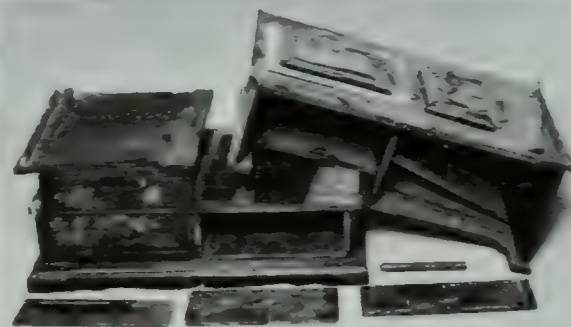
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MOZART

Trio in E-flat for clarinet, viola,
and piano, K.498, *Kegelstatt*

Andante

Menuett

Allegretto

Messrs. MARTIN, LUDWIG, and AMLIN

MOZART

Quintet in A for clarinet and strings, K.581

Allegro

Larghetto

Menuetto; Trio I; Trio II

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Wolfgang Amadè Mozart

Trio in E-flat for clarinet, viola, and piano, K.498

Quintet in A for clarinet and strings, K.581

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high or low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to Mozart, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the so-called *Kegelstatt* Trio, K.498, in 1786, the Clarinet Quintet, K.581, in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E-flat trio into his personal catalogue of compositions on August 5, 1786, as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro*. Mozart wrote it for the Jacquin family, or rather for the daughter of the family, Franziska, who would have played the piano part in the home performances while Stadler played the clarinet and Mozart himself the viola (his own favorite instrument when performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score, with basic motives recurring in different movements.

There is an old tradition that Mozart composed the trio while playing skittles (a form of bowling), hence the German nickname "*Kegelstatt*" ("skittles-lane" or "bowling alley") by which it is known in German. Alas there is little evidence to support the tale. The nickname should really be applied to the charming horn duets, K.487, which Mozart had composed about a week earlier; there he actually wrote on the manuscript "*untern Kegelscheiben*" ("while playing skittles").

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make it a commercial success, because he listed the scoring on the title page as for piano, *violin*, and viola, then added the note: "The violin part may also be played by a clarinet"! But the melodic character and the soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

In Mozart's earlier chamber works matching flute or oboe with stringed instruments, the color of the woodwind instrument virtually forced Mozart to write in a concertante style, i.e., the wind instrument *opposed* to the strings. But with the K.498 trio, Mozart learned how elegantly the clarinet could blend with a viola in the middle of its range, and this evidently suggested a rather different treatment of the wind instrument when he came to write the Clarinet Quintet three years later. The quintet, which Mozart himself called "Stadler's Quintet," was completed on September 29, 1789; Stadler, of course, played the first public performance, on December 22 that year, with Mozart taking part on the viola; it was a benefit concert given in Vienna by the Society of Musicians for the benefit of widows and orphans.

From beginning to end the quintet celebrates that particular passion for sheerly beautiful sound that Mozart cultivated in his last years. At the same time he exploits

with rare efficacy the special characteristics of the clarinet, from its shimmering arpeggios in the development section of the first movement to the large skips in the first variation of the finale. At the same time, although the clarinet prominently characterizes the piece, Mozart does not let it dominate the proceedings entirely. The first Trio in the third movement is for strings alone in a pure quartet character, strikingly varied then by the dialogue between first violin and clarinet in the second Trio. This work, like the Clarinet Concerto that followed, is one of Mozart's autumnal scores, and it exercised (especially in the Larghetto movement) a strong influence on a similarly elegiac clarinet quintet by a later master—Johannes Brahms.

—Steven Ledbetter

Thomas Martin

Thomas Martin was principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra as the BSO's second clarinet in the fall of 1984.

Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock.

Nancy Bracken

Born in St. Louis, violinist Nancy Bracken studied under Ivan Galamian at the Curtis Institute of Music and later at the University of Buffalo and the Eastman School of Music. She received her master's degree from Eastman in 1977 and was a member of the Cleveland Orchestra for two years before joining the Boston Symphony

Orchestra in 1979. Ms. Bracken was concertmaster and a soloist with the Colorado Philharmonic for two summers and played first violin at the Aspen and Grand Teton summer festivals. A member of the Cambridge String Quartet, she is the winner of several national awards.

Tatiana Dimitriades

Born and raised in New York, Tatiana Dimitriades attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recent recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also been the winner of the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and of the Mischa

Pelz Prize in the National Young Musicians Foundation Debut Competition in Los Angeles. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York and performances with the Pro Arte Chorale on tour in Great Britain and Scotland, as well as a recent appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season.

Mark Ludwig

Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph de Pasquale, and he has had orchestral and ensemble coaching with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Norman Carol, Felix Galimir, and Alexander Schneider. Before joining the Boston Symphony, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic; he has also been principal violist and soloist with The New Chamber Players, a chamber

orchestra composed mainly of members from the Philadelphia Orchestra and the Curtis Institute of Music. Principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season, Mr. Ludwig has also played for the Philadelphia Opera Company, the Concerto Soloists of Philadelphia, and the Philadelphia Pops. He has been on the teaching faculty for viola and violin at the Agnes Irwin School in Rosemont, Pennsylvania, and the Episcopal Academy in Devon, Pennsylvania. He currently teaches privately in the Boston and Cambridge area.

Sato Knudsen

Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony

Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony; prior to that he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed in Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and WGBH-FM in Boston, as well as throughout New England.

Martin Amlin

Pianist and composer Martin Amlin maintains a busy schedule of performing, composing, and teaching in the Boston area. His musical training was at the Eastman School of Music, where he received a doctorate, and in France, where he studied with Nadia Boulanger. Among his many awards are an ASCAP Grant to Young Composers, a Massachusetts Artists Foundation Fellowship, and a National Endowment for the Arts Composer Fellowship. He has been a resident at Yaddo and the MacDowell Colony,

and he was awarded fellowships to the Tanglewood Music Center for four consecutive summers. Mr. Amlin has been a soloist with the Boston Pops on several occasions, and he is Assistant to the Conductor for the Tanglewood Festival Chorus as well as rehearsal pianist for the Boston Symphony Orchestra. Mr. Amlin is on the faculty of Boston University's School for the Arts, and he has recorded for Sine Qua Non, Folkways, Opus One, and Wergo.

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, November 8, 1987, at 3:00 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin

Burton Fine, viola

Jules Eskin, cello

Edwin Barker, double bass

Doriot Anthony Dwyer, flute

Alfred Genovese, oboe

Harold Wright, clarinet

Sherman Walt, bassoon

Charles Kavalovski, horn

Charles Schlueter, trumpet

Ronald Barron, trombone

Everett Firth, percussion

with GILBERT KALISH, piano

PASCAL VERROT, conductor

BEETHOVEN

Trio in G for violin, viola, and cello,
Opus 9, No. 1

Adagio—Allegro con brio

Adagio ma non tanto e cantabile

Scherzo: Allegro

Presto

Messrs. LOWE, FINE, and ESKIN

FINE

Partita for Wind Quintet

Introduction and Theme—

Variation

Interlude—

Gigue

Coda

Ms. DWYER; Messrs. GENOVESE, WRIGHT,
WALT, and KAVALOVSKI

INTERMISSION

MÔRI

Premier Beau Matin de Mai

(Boston premiere; commissioned by the Min-On Concert
Association of Japan for the Boston Symphony
Chamber Players' 1987 Japan tour)

Messrs. LOWE, FINE, ESKIN, BARKER; Ms. DWYER;
Messrs. GENOVESE, WRIGHT, WALT, KAVALOVSKI,
SCHLUETER, BARRON, and KALISH
PASCAL VERROT, conductor

MOZART

Quartet in G minor for piano, violin,
viola, and cello, K.478

Allegro

Andante

Rondo: Allegro

Messrs. KALISH, LOWE, FINE, and ESKIN

Baldwin piano

Nonesuch, DG, RCA, and New World records

The Boston Symphony Orchestra gratefully acknowledges the support of the National Endowment
for the Arts, and of the Massachusetts Council on the Arts and Humanities, a state agency.

Ludwig van Beethoven**Trio in G for violin, viola, and cello, Opus 9, No. 1**

Beethoven's real instrument was the piano, and his first published compositions to be graced with an opus number were a set of piano trios which highlighted the keyboard. But he was also a string player; as a teenager he made his living playing viola in the opera orchestra of his native Bonn. When Beethoven moved to Vienna, he studied for a time with Haydn, father of the string quartet. But he seems to have avoided direct comparison with Haydn for a while, and composed neither a symphony nor a string quartet—the two forms in which Haydn was notably preeminent—until after he had made his mark in other ways. The string quartet, in particular, Beethoven approached by way of the string trio. Beethoven sketched the three Opus 9 trios about 1795-96.

The trio in G major is elaborated with great breadth and imagination in the outer movements and more simply in the two inner movements. The slow introduction begins with a flourish followed by a figure in the violin that could be nothing more than a cliché. But Beethoven reworks it, wittily turning its last four notes into the beginning of the Allegro's principal theme. Sonorous writing for the three instruments contrasts with the pianissimo of the secondary theme, and the powerful development closes on an echo of the slow introduction, leading, in a new key, to the recapitulation. The coda ranges through wide harmonic vistas in a short space.

The Adagio is marked "*cantabile*" ("singing"), and the violin indeed sings an elaborately decorated aria supported by the two lower instruments. It is followed by a strikingly brief scherzo. The finale begins with a staccato phrase that seems merely to want to rush along as quickly as possible. But an answering phrase is a little broader, and the second subject acts as if it will be in the "wrong" key. The grandly spacious development gradually gets softer and softer until the music is on the verge of dying away altogether. But the violin, suddenly realizing that it has returned to the tonic, rushes off on its staccato theme again. The close is so sonorous that it is hard to believe only three instruments are playing.

Irving Fine**Partita for Wind Quintet**

A heart attack felled Irving Fine at age 47, only days after he had conducted the BSO in a successful performance of his *Symphony* (1962) at Tanglewood, a sadly premature end to the work of an important American composer and educator. Fine was a Bostonian; he studied at Harvard and with Boulanger in Paris. In general his early works were strongly influenced by neo-Classical elements in Stravinsky and Hindemith, though later he came to a fruitful accommodation with twelve-tone techniques. Fine was an elegant composer of songs and choral works and chamber compositions, and he left a small number of finely wrought orchestral works.

The Partita for Wind Quintet, composed in 1948, is not only one of the most frequently performed of American works for this combination (flute, oboe, clarinet, bassoon, and horn), but is in fact one of the most popular worldwide. It is elegant, witty, playful and songful by turns, offering many delights for each of the performers. The work grows through its five movements, presented in three sections, as a set of free variations developing out of two melodic fragments; these appear in many guises throughout the piece. The composer wrote the following description:

The first [movement] has the character of a classical theme to be varied in the classical manner. The second movement is clearly a variation of its predecessor. The short meditative *Interlude* presents the basic material in its simplest form, but accompanied by warmer harmonies. The *Gigue* occupies the central position in the entire work and is, at

the same time, the most extended movement. It is in sonata form, but has an abridged recapitulation, which ends abruptly in a foreign key. The movement entitled *Coda* has the character of an epilogue and solemn processional.

Krôdo Môri***Premier Beau Matin de Mai***

Krôdo Môri was born in the town of Ahiya in the Hyogo prefecture of Japan in 1950. Already at the ordinal high school in Tokyo he was a keen musician, and, although self-taught, already by 1973 he was recognized as a composer when his String Quartet was awarded the third prize in a music competition sponsored by NHK (Japanese radio/television) and the newspaper Mainichi. The following year an orchestral work, *Modification symphonique*, won a prize in the same competition. These two consecutive awards marked him as one of the most promising of young Japanese composers. Since then he has composed for orchestra, chamber ensemble, and solo instrument (for both Japanese and Western instruments), as well as many film and television scores. His music was used in the successful film *Muddy River*, directed by Kohei Oguri. He is also a member of a contemporary music ensemble called "Ensemble Vent d'Orient," consisting of seven composers and seven performers.

Premier Beau Matin de Mai was commissioned by the Boston Symphony Chamber Players through Min-On. It was premiered in Fukuoka on May 12 last, under the direction of BSO Assistant Conductor Pascal Verrot, and received four further performances (in Tokyo, Sapporo, Kyoto, and Kobe) during the Chamber Players' 1987 Japan tour. The American premiere took place at Tanglewood during the Festival of Contemporary Music this past summer, on August 4, 1987; the present performance is the first in Boston.

The composer has compared his score to a graph in which the linear element consists of different modes (melodic scales) presented by each of the twelve instruments. As these overlap between voices, they create the harmonies—the vertical element in the metaphorical graph—colored by the very diverse timbres of the instruments.

The work begins with a flourish on the solo flute. Expressive soloistic ideas in varying instruments penetrate the texture produced by the other instruments, which play a background of sustained chords or fast-moving heterophony (a single melodic gesture played simultaneously, but slightly differently, in several instruments). The delicate and evocative colors of the background provide contrast to the freely expressive fragments of solo song that are offered by the solo instruments in turn.

Following a fairly extended passage for the strings (ending in harmonics), the middle section of the work, in free tempo, begins: the conductor cues each player, who must "Enter softly after the cue" and then continue playing in an improvisatory manner; the melodic lines are set, but the precise relationship between the parts is not, giving the effect of a gentle chaos. Eventually the chaos dies away on a sustained string chord, over which a long crescendo on *E* in the clarinet reestablishes order in a return to the texture of the opening. Again each instrument presents its mode (but the modes are now heard in reverse order). A final flourish from the flute recalls the very opening—but with the pitches in reverse order—and dies away on a pianissimo chord containing all twelve notes of the chromatic scale.

The composer has noted that "the title was borrowed from a poem by Cocteau, the substance of which has nothing at all to do with this music. Apart from the fact that I was born in May, I have always loved the month. Since this work is to be premiered in May, for one thing, I decided to adopt the title, as a paean to my beloved month of May."

Wolfgang Amadè Mozart**Quartet in G minor for piano and strings, K.478**

With this piece Mozart virtually created the genre of the piano quartet. Mozart completed it on October 16, 1785, for the publisher Hoffmeister. It did not sell, proving too difficult for the average player, so Hoffmeister cancelled his commission to Mozart, which had been for three such works. (The composer did, in the end, write another piano quartet about nine months later, but it was published by Artaria.)

The key of G minor had a particular resonance for Mozart, and he chose it for music of impassioned character, in such works as the string quintet, K.516, the great symphony No. 40, K.550, or Pamina's aria, "*Ach, ich fühl's*," from *The Magic Flute*. And, of course, the piano quartet, K.478. The impetuous Allegro in G minor opens with a powerful figure in octaves that plays a strong motivic role throughout the movement. Adroitly placed sforzandos stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in B-flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the final ending turns to the conventional "happy ending" of the major key after the expressive weight of the first two movements. But though it is lighter in mood than what preceded it, the frequent passing chromaticisms, entering already in the first measure, show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

—Program notes by Steven Ledbetter

Coming Concerts . . .

Sunday, January 31, 1988, at 3:00

Mozart	Flute Quartet in C minor, K.285a
Lennon	<i>Far From These Things</i> (first performance; commissioned by the Boston Symphony Orchestra)
Hindemith	Quartet for clarinet, piano, violin, and cello
Dvořák	String Quintet in G, Op. 77

Sunday, February 28, 1988, at 3:00

Haydn	Piano Trio in B, Hob. XV:20
Harbison	Quintet for piano and strings
Henze	Woodwind Quintet
Mendelssohn	Piano Trio in D minor, Opus 49

Tickets at \$14, \$10.50, and \$7.50 are available at the Symphony Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, January 31, 1988, at 3:00 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin

Burton Fine, viola

Jules Eskin, cello

Edwin Barker, double bass

Doriot Anthony Dwyer, flute

Alfred Genovese, oboe

Harold Wright, clarinet

Sherman Walt, bassoon

Charles Kavalovski, horn

Charles Schlueter, trumpet

Ronald Barron, trombone

Everett Firth, percussion

with GILBERT KALISH, piano

MAX HOBART, violin

CARL ST. CLAIR, conductor

MOZART

Quartet in C for flute, violin, viola,
and cello, K.285b

Allegro

Andantino

Ms. DWYER; Messrs. LOWE, FINE, and ESKIN

LENNON

Far From These Things

(first performance; commissioned by the Boston Symphony
Orchestra in honor of Margaret Lee Crofts)

i. fanfaronade. rainbows of the tunnels

ii. ballet. the academy gardens

iii. romance. sévigné

iv. homage. the gods of our field

Messrs. LOWE, FINE, ESKIN, BARKER; Ms. DWYER;

Messrs. GENOVESE, WRIGHT, WALT, KAVALOVSKI,

SCHLUETER, BARRON, FIRTH, and KALISH

CARL ST. CLAIR, conductor

HINDEMITH

Quartet for clarinet, violin, cello, and piano

With moderate movement

Very slow

With moderate movement—Lively—Moving calmly—

Very lively

Messrs. WRIGHT, LOWE, ESKIN, and KALISH

INTERMISSION

DVOŘÁK

Quintet in G for two violins, viola, cello,
and bass, Opus 77

Allegro con fuoco

Scherzo. Allegro vivace;

Trio. L'istesso tempo, quasi Allegretto

Poco Andante

Finale. Allegro assai

Messrs. LOWE, HOBART, FINE, ESKIN, and BARKER

Baldwin piano

Nonesuch, DG, RCA, and New World records

The Boston Symphony Orchestra gratefully acknowledges the support of the National Endowment
for the Arts, and of the Massachusetts Council on the Arts and Humanities, a state agency.

Wolfgang Amadè Mozart

Quartet in C for flute, violin, viola, and cello, K.285b

When Mozart was in Mannheim in the winter of 1777-78 he met a wealthy Dutchman whom he identifies in his letters as "DeJean," though this is almost certainly a corruption of "Dejong." Dejong was an amateur flutist, and he commissioned from Mozart a set of six quartets for flute and strings, as well as three flute concertos. Mozart needed the money that the commission would bring in, but his attention was distracted by a passionate attachment to a brilliant young singer, Aloysia Weber. In fact the young man suggested to his father in a letter that he might marry Aloysia, then go off to Italy with her and spend the rest of his life managing her career. Who can be surprised that Papa Leopold would have none of that! He ordered Wolfgang to finish the commissioned works and get on to Paris, where he stood some chance of making his fortune. But still Mozart dallied. His excuse to his father was that he really couldn't compose music easily for an instrument he disliked, but this was patently a way of avoiding the confession that he was in fact spending all his time with Aloysia Weber. In the end he completed only three of the six quartets and two of the three concertos, and even these works involved the ruse of adapting some of their material from other compositions. Mozart had to accept a reduced payment for the material he provided, and the pieces in question have suffered from something of a bad press ever since. Yet they are works of considerable charm, gracefully written for the featured instrument. The C major quartet—the last of the three—has only two movements, and the second of these is an arrangement from Mozart's wind serenade in B-flat, K.361[370a]. Possibly Mozart wrote the first movement while in Mannheim in 1778, but the second movement has to date from a later time—the wind serenade on which it is based was not composed before 1781! It is even likely that it was prepared by someone other than Mozart, simply to provide a second movement for the quartet.

John Anthony Lennon

Far From These Things

Though a native of North Carolina, John Anthony Lennon (b.1950) grew up in Mill Valley, California. He studied English and philosophy at San Francisco University, but took music courses as well. He then continued in music at the University of Michigan, where he earned both his master's and D.M.A. degrees. For the last decade he has been on the faculty of the University of Tennessee at Knoxville. In 1979 he was a Margaret Lee Crofts Fellow in Composition at the Tanglewood Music Center. His many awards have included a Guggenheim Fellowship (which took him to Paris) and the Prix de Rome of the American Academy in Rome. Among his works to have been recorded so far is the string quartet *Voices*, which was a highlight of the 1985 Festival of Contemporary Music at Tanglewood.

John Anthony Lennon's new piece for the Boston Symphony Chamber Players bears evocative titles for each of the movements and for the work as a whole. These have specific meaning to the composer, referring to places and people that are part of his life. He hopes that the listener will take these titles and subtitles as evocative without seeking any more precise explanation and without imposing any program on the music. The composer has provided the following commentary on his piece:

Far From These Things was commissioned by the Boston Symphony Chamber Players for the January 31 premiere and is dedicated to Margaret Lee Crofts, a longtime supporter of young composers and patroness of the arts who in 1979 provided me with a Fellowship at the Tanglewood Music Center.

The work consists of four movements marked as fanfaronade, ballet, romance, and homage. Each has a corresponding subtitle: "rainbows of the tunnels," "the academy

gardens," "sévigé," and "the gods of our field." Although each movement has its own character, there is material that can be traced from one to the other, providing unity for the piece, which lasts just under fifteen minutes.

Paul Hindemith**Quartet for clarinet, violin, cello, and piano**

Paul Hindemith's way of relaxing, it seems, was to compose. In 1938, while returning to Europe from a concert tour of the United States, Hindemith passed his time on shipboard beginning a new chamber work for clarinet and piano trio. He completed the work in Berlin shortly after his arrival there. The work was premiered the following spring in New York's Town Hall, where it was played by several performers from Boston as part of an all-Hindemith program on which the composer, quite naturally, wished to emphasize his most recent compositions. (I am grateful to Luther Noss, retired Dean of the Yale School of Music, for this information; his long-awaited study of Hindemith is in course of publication from the University of Illinois Press.)

Hindemith was not only an experienced chamber music performer (he was a distinguished violist and played professionally in a string quartet as a young man), he was also an immensely practical musician who learned how to play every instrument in the orchestra before composing a sonata or some other substantial piece for it. It is not surprising, then, to find each instrument's part written so as to give delight to its player. Sometimes this comes in the cheerful interaction of imitative counterpoints, building tension over an extended arc of intensifying textures, sometimes in the blocks of material for a group of instruments against a soloist traveling a different path. Everyone in the ensemble has plenty of opportunity to interact, but it is above all the clarinet that characterizes this work, and Hindemith revels in such clarinetish passages as the floating melody that opens the slow movement, or the rangy melody with which the clarinet leads off the following movement (though it is, to be sure, picked up soon after by the violin). This quartet is designed as a civilized conversation, not a showstopping display of virtuosity, but that doesn't prevent Hindemith from creating a vigorous close that offers the pianist a virtual *perpetuo moto*.

Antonín Dvořák**Quintet in G for two violins, viola, cello, and bass, Opus 77**

To judge from its opus number, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72: in short, a work of the mature Dvořák. That is exactly what Dvořák's publisher Simrock wanted prospective purchasers to think. Actually the quintet was written more than ten years earlier than its published opus number would suggest (the composer himself called it Opus 18 and objected violently, if fruitlessly, to Simrock's deceit). Dvořák turned to the quintet with double bass after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously by the judges, the work received its first performance the following March. At that time it had five movements, an Intermezzo in B major standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo and later published it separately as the Nocturne for strings, Opus 40.

The judges who first saw the manuscript of the quintet awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and . . . knowledge of the instruments." Certainly Dvořák demon-

strated a technical mastery in this work, but just as certainly the piece, for all its charm, does not yet match the best works of his maturity. The player benefiting most from the presence of the double bass in the ensemble is the cellist, who, freed entirely from the customary duties of harmonic support, has much more opportunity to range widely in the thematic interplay of the lines, and Dvořák gives him this opportunity many times. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves, a sonority not possible for a string quartet or even for a string quintet scored (like Schubert's C major) for two cellos. Once this unique feature has been established in the ear of the listener, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, but rather square in the working out of his musical ideas, which lack a characteristic personal profile. He still has some tendency to overwork certain rhythmic motives, especially when building up a climax. The bouncy scherzo dances jovially into a gentler Trio with some welcome irregularities of phrasing. The present slow movement is in third place, where it was left after Dvořák removed the Intermezzo. It fits well after the scherzo since its unfettered lyric flow makes it in many ways the expressive highpoint of the quintet.

Dvořák was a late-blooming composer—he was already in his thirty-fourth year when he wrote this quintet—but his talent was readily apparent. He always worked diligently to develop and increase his control of the medium and was by this time only a few years from some of his greatest achievements in orchestral, chamber, and vocal composition. We can catch clear anticipations of that mastery here.

—Program notes by Steven Ledbetter

Coming Concert . . .

Sunday, February 28, 1988, at 3:00

Haydn	Piano Trio in B, Hob. XV:20
Harbison	Quintet for piano and strings
Henze	Woodwind Quintet
Mendelssohn	Piano Trio in D minor, Opus 49

Tickets at \$14, \$10.50, and \$7.50 are available at the Symphony Hall box office.

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, February 28, 1988, at 3:00 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin

Burton Fine, viola

Jules Eskin, cello

Edwin Barker, double bass

Doriot Anthony Dwyer, flute

Alfred Genovese, oboe

Harold Wright, clarinet

Sherman Walt, bassoon

Charles Kavalovski, horn

Charles Schlueter, trumpet

Ronald Barron, trombone

Everett Firth, percussion

with GILBERT KALISH, piano

LUCIA LIN, violin

HAYDN

Trio in B-flat for piano, violin,
and cello, Hob. XV:20

Allegro

Andante cantabile

Finale: Allegro

Messrs. KALISH, LOWE, and ESKIN

HARBISON

Piano Quintet

I. Overtura

II. Capriccio

III. Intermezzo

IV. Burletta

V. Elegia

Messrs. KALISH and LOWE, Ms. LIN,
Mr. FINE, and Mr. ESKIN

INTERMISSION

HENZE

Quintet for flute, oboe, clarinet,
horn, and bassoon

First Part. Introduction. With calm motion—

Theme. Very calm and simple—Variations

Second Part. Very calm, without rubato—

Even slower—Very slow, dragging

Third Part. Lively, cheerful—Galop, in the
manner of a march

Ms. DWYER; Messrs. GENOVESE, WRIGHT,
KAVALOVSKI, and WALT

MENDELSSOHN

Trio in D minor for piano, violin,
and cello, Opus 49

Molto allegro ed agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

Finale: Allegro assai appassionato

Messrs. KALISH, LOWE, and ESKIN

Baldwin piano

Nonesuch, DG, RCA, and New World records

The Boston Symphony Orchestra gratefully acknowledges the support of the National Endowment for the Arts, and of the Massachusetts Council on the Arts and Humanities, a state agency.

Joseph Haydn

Trio in B-flat for piano, violin, and cello, Hob. XV:20

This trio is the last in a group of three that were published in England while Haydn was there on his second visit in 1794. All three of the works show that Haydn (not himself a virtuoso keyboard performer and never given to display for its own sake) had been learning from the keyboard technique of Mozart and from the new virtuosity of Dussek and Clementi. Here as nowhere before, Haydn exploited the most up-to-date keyboard possibilities. The very first measure begins on the highest note that a normal piano could reach in the mid-1790s; at the same time the left hand exploits the instrument's low register as well. Throughout the virtuosic first movement, Haydn offers the violinist a part that is substantially independent, while the cello line is nicely calculated to add resonance and color. The second movement is a theme and variations beginning with a solo for the pianist's left hand. The theme is anything but lush; in fact, it is one of those passages in two-part counterpoint that Haydn loves to play with throughout his career. Each variation becomes progressively more florid. The finale is an Austrian country dance, a Ländler, a rustic anticipation of the next century's dance craze, the waltz. It is a kind of music that almost never ends large orchestral scores, but Haydn chose to use the German dance form to conclude a number of his chamber works at this period, the time of the extraordinarily successful London visit that was one of the high points of his life.

—Steven Ledbetter

John Harbison

Piano Quintet

Long known to Boston music lovers as an unusually thoughtful and stimulating composer, John Harbison has in recent years become more familiar to audiences throughout the country, as a result of recordings of his music, residencies with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic, and a series of awards, culminating in the Pulitzer Prize last year for his choral piece *Flight Into Egypt*, composed for the Cantata Singers, a Boston ensemble he conducted for many years. Harbison's work covers the gamut from chamber music to opera and ballet. His Symphony No. 1 (1984) was composed for the Boston Symphony Orchestra's centennial; an earlier orchestral work, *Diötima* (1977), was also given its world premiere by the BSO. His Symphony No. 2 (1987) was commissioned by the San Francisco Symphony on the occasion of that orchestra's 75th anniversary. Currently Chairman of the Music Section at the Massachusetts Institute of Technology, he has also taught at the California Institute for the Arts, at Reed College in Portland, Oregon, and at the Tanglewood Music Center, where he was composer-in-residence in 1984.

Harbison's 1981 Piano Quintet, a composition of about 20 minutes in length, was commissioned for the Santa Fe Chamber Festival and was designed to honor the great artist Georgia O'Keeffe, a native of Wisconsin (where Harbison does much of his composing), but long a resident of New Mexico (where the work was to be premiered). The first performance took place in Santa Fe on August 9, 1981, with pianist Edward Auer and a string quartet consisting of Daniel Phillips, Ani Kavafian, Walter Trampler, and Timothy Eddy.

Traditionally the piano quintet has been designed as a competition between the varied forces of the solo piano (a percussive, chordal instrument) and the string quartet (linear, contrapuntal, more lyrical in character). A classic case in point is the Opus 34 quintet of Johannes Brahms, which also served as a model—whether overt or disguised—to earlier Boston composers who produced pieces in the genre, among them

George Chadwick and Arthur Foote. But Harbison prefers to blend the instruments into a single entity rather than set them up in sharp opposition. The composer's own commentary on his piece follows.

—S.L.

The quintet for piano and strings was begun at Token Creek, Wisconsin, four miles from Sun Prairie, where its dedicatee, Georgia O'Keeffe, grew up. It was completed in Rome at the beginning of a spring as resident composer at the American Academy in Rome.

Certain aims have governed my recent work, never more than in this piece: to give the medium what it requires; to strike a balance between the hermetic and the easily reachable; and to make clear form of inherently complex emotions. In looking at the work of Georgia O'Keeffe, it struck me that the point of contact was this characteristically American search for clarity out of complex forms. In opening my piece I thought of the unfilled parts of her canvases, the open space, the pleasure of leaving something out.

This opening strain dominates the first movement of the quintet in spite of the bustle of the contrasting material. The amplitude of the discourse is sharply contrasted to the three concise character pieces which follow. The final *Elegia* is, I trust, the only direct reference to the difficult circumstances under which the piece was composed, reflecting in its open-ended form the unresolved questions it poses at every turn.

—John Harbison

Hans Werner Henze

Quintet for Woodwinds

Recognized as a musician of remarkable talent and fertility soon after the end of World War II, Hans Werner Henze has become established as one of the most significant composers of our day in the course of nearly four decades. He has written music for virtually every genre and medium, from miniatures for solo instrument to grandiose operas. His style has traced a large arc from the early neo-classicism of Hindemith and Stravinsky through strict twelve-tone constructions learned at Darmstadt, where he was for a time an eager participant. It was not long, though, before he abandoned strict serialism for a much freer style, and this development was only strengthened by his choice of overtly Socialist political subjects for his composition during the late '60s and into the '70s. More recently Henze's music has again expressed itself in large abstract forms, though his passionate commitment to social change has not slackened. (Henze was composer-in-residence at the Tanglewood Music Center during the summer of 1983, and he will return in that position this summer.)

The Quintet for Woodwinds was written in Munich in the autumn of 1952. It was composed in strictly organized twelve-tone technique, with a thoroughgoing contrapuntal fabric, each instrument treated as an obligato partner in the texture. Here Henze abandons somewhat the wildness characteristic of some of his earlier works in favor of a clearer articulation of his ideas. The quintet is a demanding work for the performer, but eminently playable and even playful in spirit. Certain melodic and rhythmic fragments provide connections between the three sections. Following a slow introduction, the first movement is a theme and variations in the modern, post-war style influenced by Anton Webern. The second movement progresses through three connected sections, opening with a melody (*Sehr ruhig*, "very calm") in the horn; the ensuing sections become still slower, to a point of near stasis. The finale is a striking contrast, fast and cheerful, closing with a sparkling galop.

—S.L.

Felix Mendelssohn-Bartholdy**Trio in D minor for piano, violin, and cello, Opus 49**

The medium of the piano trio was a common one in the nineteenth century for family music-making in the parlor, and dozens of composers poured out an enormous volume of compositions in the medium. Yet only a comparative handful of masterpieces resulted. Mendelssohn's two mature piano trios are the only really major works in the genre between those of Beethoven and Schubert (the last of which was composed in 1827) and those of Brahms (beginning in the mid-1850s).

Chamber music played a constant role in Mendelssohn's childhood; he played piano duets with his sister, and before he was out of his teens he had completed three piano quartets as Opus 1, 2, and 3 and an unpublished piano trio that has disappeared. It was not until fifteen years later that he produced the first of his two surviving piano trios, the present one in D minor, composed in Leipzig in July 1839; it was first performed in the Gewandhaus on February 1, 1840. The work attained immediate popularity (which it has never lost) for the appealing directness and warmth of the themes, starting right with the first tune presented by the cello, and for the even distribution of material among the performers, which makes it a grateful piece to play. The piano part, for all its brilliance of conception, is not allowed to overpower the others. Mendelssohn generally has the violin and cello sing in duet, while the keyboard fills out the harmony and varies the textures. Mendelssohn's lyricism predominates in the first and second movements (the latter, especially, coming across like one of the *Songs Without Words* expanded into a trio) and even in the energetic finale, while the scherzo scintillates with gossamer fairy music of the kind found in the *Midsummer Night's Dream* music, the scherzo of the Octet, or the finale of the Violin Concerto—Mendelssohn at his most typical and delightful.

—S.L.

